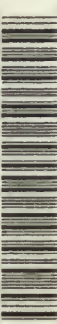


THE MASS

ABBOT CABROL

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THE MASS

ITS DOCTRINE, ITS HISTORY

The Story of the Mass in Pen and Picture

By ABBOT CABROL, O.S.B.



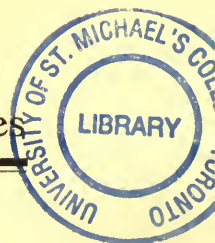
FRA ANGELICO : THE LAST SUPPER. — *In the Museum of San Marco, Firenze.* (Photo Brunner et Cie.)

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VAN THULDEN. — THE ADORATION OF THE HOLY EUCHARIST.



LEONARDO DA VINCI: THE LAST SUPPER. — *One of the finest pictures of this scene. Rarely has his genius served the artist better than when he composed this painting, so rich, and at the same time so simple; and of which the wonderful face of Our Lord is the centre.* (Phot. Ets. Levy et Neurdein.)

INTRODUCTION

Of all the Christian Rites not one is more universally known or more important than that of the Mass. The only proof of this which we will give here is that all heresies, all the Protestant sects which have eliminated the greater number of the other rites have, under one form or another, kept this one. The only exception of which I know is that of the Quakers, who have rejected this as well as all the other Catholic Ceremonies.

The complete history of the Mass has not yet been written, but it would be a truly marvellous history. It would show how the Mass, mysteriously celebrated in the vaults of the catacombs, on the tombs of the martyrs, became in the fifth and sixth centuries, in that same Rome which for 300 years had

persecuted Christianity, a public solemnity where the Pope, surrounded by numbers of his clergy and followed by crowds of the faithful, went in procession to the church of the "Station" to offer the Holy Sacrifice as Supreme Pontiff.

The *synaxis*, or liturgical assembly described in the Acts of the Apostles and by the writers of the first centuries, had become everywhere — in the churches of Jerusalem, Antioch, Alexandria, Edessa, Constantinople, Milan, and Rome; in Gaul, in Spain, and throughout the whole Catholic world — a solemn ceremony, surrounded with symbolic rites; the centre of Catholic worship. It is the same Mass, with new developments, which, from the ninth to the fifteenth century was to flower in

THE MASS

the choirs of our Roman and Gothic cathedrals, as well as in the sanctuaries of the Greek and Oriental churches ; it is the Mass at which our contemporaries may assist to-day in their own parish churches, in the humblest village or beneath the tent of the missionary priest.

It would tell of such tragic days as those in England in the reign of Elizabeth and her successors, when the priest in hiding who cele-

brated Mass in some secret place was accused of the crime of treason, and risked being drawn, hanged and quartered at Tyburn Tree. And how a little later, during the French Revolution, for the same crime of saying Mass priests were tracked from farm to farm, and condemned to the scaffold, or to an imprisonment worse than death.

Lastly it would recall, in a chapter by no means the least important of this history, the magnificent masterpieces which the Last Supper, the journey to Emmaus, the wedding at Cana, the sacrifice of Abraham, the multiplication of the loaves, and all the pages of the Old and New Testaments relating to the Mass or the Eucharist have inspired in artists, paint-



GRANET: LEAVING THE SACRISTY. — *Preceded by acolytes bearing lighted candles, and by his assistants, the celebrant passes down the long cloister on his way to the church. (Photo Bloud and Gay.)*

ers, sculptors, architects, musicians, illuminators of missals and breviaries. Simply from the philosophic and historic standpoint it would interest every enquiring mind.

The Mass, as a rite, is the most august in the Catholic religion, for none has found a more sublime symbol to realise the union of the faithful with their God. It is the act which recalls and renews the Last Supper of Christ with His

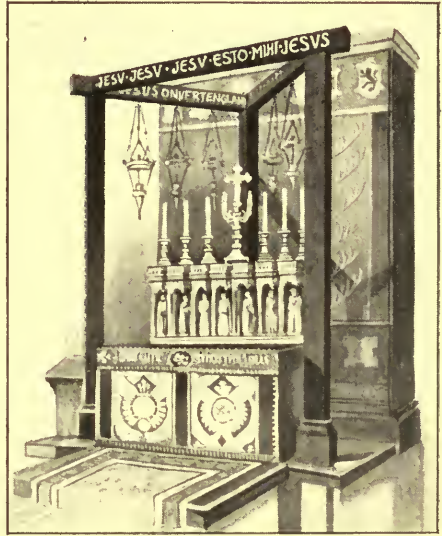
Apostles ; the bread and wine changed into His Body and Blood become the food of His disciples. It is Jesus Christ Himself, Whose Body is to be crucified, Whose Blood is to be shed to redeem the sin of mankind. What earthly poem can be compared with this Divine story?

Theologians and Catholic liturgiologists are by no means the last to exalt the value and supreme importance of the Mass. It is indeed their mission to show that it is the centre of Christian worship ; to point out the eminent place it holds in the economy of Christian dogma, of which it may be called the synthesis. As to mystical writers, they are never weary of describing the effects of this Sacrament of Life upon

PROLOGUE

the Christian soul. Lastly, what gives the Mass a unique place in the history of religions is, that wherever it is celebrated it abolishes all sacrifices involving the shedding of blood, and becomes their substitute. In this way, wherever He is sacrificed, the Lamb without spot has stayed the flow of that river of blood which streamed from heathen altars, and even in the Jewish Temple : blood of bulls, goats, lambs, and sometimes that of human victims.

Sacrifice is an essential element of all the ancient religions : in a general sense it might even be said, of all religions. To some this may



ALTAR OF THE ENGLISH MARTYRS, SET BENEATH A REPLICA OF TYBURN " TREE " IN TYBURN CONVENT, HYDE PARK PLACE, LONDON.



MAURICE DENIS : THE EXECUTION OF NOEL PINOT AT ANGERS. — *The martyr is led to the scaffold vested in his sacerdotal ornaments. According to tradition his last words were those of the priest going up to the altar. (Taken from the Histoire religieuse de la Nation Française, by M. Georges Goyau).*

be a cause of scandal : others will seek for an explanation of this problem, which assuredly needs one. Let us be content with stating the fact, rejoicing that the Host of Peace has freed all other victims ; and that the human soul finds in this Sacrament, which is at the same time a Sacrifice, the realisation of its deepest needs, its highest ambitions.

For many, unfortunately, the Mass is only a mysterious, complicated rite, of which they do not grasp the meaning. Early in the morning a man, clad in archaic vestments, comes out of the sacristy holding a chalice in his hands and followed by a server. Together they pass to the altar where two tapers are lit ; a dialogue in Latin begins ; certain prayers are recited in a low voice ;

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certain ceremonies performed. All this lasts about half-an-hour; after which the priest returns to the sacristy. How many in the town, just beginning to wake to the stir of its daily affairs, realise that in this obscure chapel a great event — certainly the greatest of the day — has just taken place; and that only a few steps away Jesus of Nazareth, Christ Himself in person, has again descended to earth, and has renewed the miracle and the mysteries of His life? And I speak not only of the indifferent; or even of enemies, who see in the Mass nothing but an act of idolatry, or at best a sacrilegious comedy, I speak also of Christians: of those who on Sundays in our great towns press in vast crowds on the thresholds of our churches: how many of them could explain satisfactorily the rite at

the celebration of which they have just assisted?

During the Great War I was present in Westminster Cathedral at a Requiem Mass for fallen soldiers, to which had been invited all the King's Ministers, with Generals and Ambassadors of all the Allied Powers. Many of them were evidently attempting to understand this ceremony, quite new to them. Another priest said to me: "Why do they not give them a little book of the words—a sort of programme two or three pages long, which would allow them to follow the Mass?"

To such as these; to all who do not know, to those who wish to know, this little book may perhaps be of some help; for it aims in a modest way at explaining in a few pages what the Mass really is; at describing its origin, and its component parts.



MASS IN THE DESERT. — *Beneath a tent and upon a haphazard altar Father Charles de Foucauld celebrates Holy Mass. (Photo Harlingue.)*



THE LAST SUPPER. A PAINTING BY FRA ANGELICO. -- In the Museum of San Marco, Firenze.

I

THE ORIGIN OF THE MASS

The word *Mass* is to-day the most popular name for that august act which has yet other titles. It is derived from the Latin word *Missa*, the equivalent of *Missio*, which, in the language of the fifth to the ninth centuries means "dismissal." At the end of the ceremony the Deacon said, as he does still : *Ite, Missa est* : (Go, it is over ; the Mass is ended.) This word was remembered by the people, and by them applied to the entire rite ; hence the word *Kermesse*, or *Kir-*

messe, meaning the Patronal Feast, or the dedication of a church ; a day of rejoicing, and frequently the day of the parish fair¹.

In early days a higher and deeper meaning was attached to certain words than now. Hence the term *Eucharist*, which expresses the Sacrament more generally, and means thanksgiving. Christ blessed all food, and gave thanks at every meal, as did the other Israelites. But at the Last Supper His prayer was of so solemn a

¹ The attempts made by some scholars to seek the etymology of the word *Mass*, in Hebrew or other languages are purely fantastic, and may be passed over in silence.



THE WASHING OF THE FEET. — *The Gospel of St. John relates how Our Lord, on the night of the Last Supper, washed the feet of his apostles. The different scenes of this act of humility are here presented. (From the collection of Comte Durrieu, Paris. Extracted from the "Flemish Miniatures in the time of the court of Burgundy." Van Cest, Paris.)*

character that this divine Sacrament has become for us the very highest Act of thanksgiving, the *Eucharist*, which alone allows us to thank God adequately for all His benefits. The word *Eulogy*, which means blessing, and which originally rivalled the word *Eucharist*, soon came to mean merely the blessed bread which was distributed at the Mass, and thus, in a general way, every object blessed¹.

The expression *Breaking of Bread* was also much used during the first centuries to express the whole Eucharistic mystery; and the words are full of meaning. Christ, after having consecrated the bread, broke it (*fractio*) to dis-

tribute it to His disciples. They understood the full meaning of this action. Christ had only changed the bread into His Body in order to give It to them as food. Each received a fragment; but their Lord was whole and entire in each, and to each gave Himself whole and entire. Thus, Communion is the necessary result of Consecration; and this is the great mystery of the unity of the members in Christ which the early Christians understood by the term *Fractio Panis*. "We, being many, are one bread, one body: all that partake of one bread." (I. Cor. X. 17.)

The *Last Supper* (*Cæna*, supper) means that last meal which Jesus took with His disciples; but the Protestants of the sixteenth century, having got all their notions confused, took pleasure in substituting for the word *Mass* the expression the *Last Supper*; thereby excluding its sacrificial character, and for the most part making it little more than a symbolic repast. To accomplish the Sacrament (or better, the Sacraments, i. e., the Mass) meant with the ancient Fathers, notably with St. Augustine, to say Mass. And this too is right; since the Mass is the greatest Sacrament of all. Hence is derived the word *Sacramentary*, which is the old name for the Missal. The word *Offering* (*Oblatio*) was also sometimes used to design the Mass, which is a sacrifice, and thus an offering to God. Lastly, the phrase *the Holy Sacrifice* teaches us that the Mass is the sacrifice of Calvary renewed amidst ourselves.

The Mass, if we disregard all the

¹ The custom of blessing bread at the Offertory is still maintained in France (*le pain béni*) and in some other places.

THE ORIGIN OF THE MASS

ceremonies which surround it to day and go straight to the central point, the Consecration, is the repetition of the Last Supper where Jesus gave to His disciples His Body and Blood, under the forms of bread and wine. To understand the origin of the Mass we must recall the circumstances of that Last Supper.

Palm Sunday is marked by the triumphal entry of Jesus into Jerusalem. From that moment the events which are to bring about the condemnation and death of Christ crowd upon each other. On Wednesday Judas concludes his bargain with the chief priests to betray Him. Jesus, Who knew all that was being done ; knowing too that His hour was come, wished to leave to His Apostles, and to all those disciples who would follow them, a supreme proof of His love. "*Having loved His own who were in the world, He loved them unto the end*". (St. John XIII, 1.) And thus He showed His love. The Passover was approaching. Jesus was accustomed to celebrate the feast with His Apostles, according to the Mosaic rite. He sends Peter and John to prepare a room in Jerusalem where this last meal shall take place. For Him it was as the last meal of one condemned to die. This feast of the Passover was always a solemn one ; reminding the Jews of their last meal before their going out from Egypt, which they ate standing, their loins girt and staff in hand, ready for a hasty departure. For Jesus it had now another meaning, far more sublime. Therefore He wishes that the room in the house



THIERRY BOUTS : THE LAST SUPPER. — A high Gothic room. The faces of Christ and His Apostles are profoundly expressive. Louvain. (Photo Bulloz.)

of a friend should be large, and well prepared : it is the *Cenacle*, or dining-room : *Cenaculum magnum stratum* (St. Luke XXII, 12), which with Calvary is to be the scene of the most important event in sacred history in the world.

The story is given to us by the three synoptic gospels, St. Matthew, St. Mark, and St. Luke, and by St. Paul. St. John, though a witness of the scene, passes over the story of the Consecration in silence, as he does over many other facts related in the Synoptic Gospels ; but he gives us, as we shall soon see, important details which complete its history.

This, then, is what was done. At that time the *Passover* was no longer what it had been for centuries, a meal eaten standing, loins girt, staff in hand, to reconstitute as far as possible the circum-



JEAN FOUQUET : THE LAST SUPPER. — A number of people, doubtless Jewish priests, are present in astonishment at the Last Supper, which marks the close of their ministry, and the institution of the Christian priesthood. (Chantilly Museum. Photo Giraudon.)

stances of the flight from Egypt. The old ritual had been a little modified ; and the Apostles with their Master lay on couches round a table, as was the custom at solemn feasts. But the habit still survived of eating a lamb with bitter herbs ; and of blessing with special prayers the cups of wine mingled with water which passed from guest to guest. It is evident that in the Synoptic Gospels we have merely an outline of what now occurred. St. John, who, as is his custom, completes the three Synoptic Gospels, adds some other details to their facts. In the sixth chapter of his Gospel he has related the miracle of the multiplication of the loaves, where the Eucharist is announced and prefigured. In the thirteenth and following chapters he will tell us how Our Lord, before supper,

washed the feet of His disciples, and will quote the very words which He spoke to them, and the prayers which accompanied the Eucharist, which are the Divine commentary on that Sacrament.

The blessing of the cup, of which St. Luke speaks (XXII, 17, 18.), doubtless took place after Christ had washed His disciples' feet, and before the meal began. Towards the end of this, Jesus took one of the loaves on the table ; prayed, giving thanks ; broke it, and gave to each one a piece, saying : "*This is My Body, Which is given for you. Do this in remembrance of Me.*" Then taking the chalice, which was probably the third cup — that which was called the *chalice of blessing*, which was drunk before the final hymn — He blessed it, saying : "*This is the chalice, the New Testament in My Blood, which shall be shed for you.*" (St. Luke XXII, 19, 20.) We can imagine nothing more simple, less prearranged than this Divine Thing which is the Eucharist. But in these short accounts given by the Evangelists everything must be noted and meditated upon ; for this is the very angle of incidence between the ancient covenant and the new. The New Testament succeeds the Old, the "*New Testament in My Blood*;" words which recall those of Moses founding the old covenant between God and His people in the blood of sacrificed victims. But here the Blood of Jesus replaces that of the sacrifices of old time. The Mosaic Passover is abolished by the new Paschal Feast ; the Lamb who to-morrow will be sacrificed on the Cross

THE ORIGIN OF THE MASS

is the Lamb whose Blood takes away the sins of the world. This connection between the Last Supper and the Cross is so close that in a certain sense the two are one.

Jesus said : “*Do this in memory of Me.*” Now we know that this command has been obeyed. St. Paul describes (I Cor. XI. 23, *seq.*) the Eucharistic Feast as it was celebrated a few years after the death of Christ, among Christians. The Acts of the Apostles tell us again and again that the disciples met in houses for prayer and the *Breaking of Bread*. In the following chapter we shall see this evidence accumulate during the first and second centuries.

The Mass is thus for Christians a *memento* of the last Passover of Christ on earth ; of His last meal amongst men. “*I will not drink of the fruit of the vine till the Kingdom of God come*”. (St. Luke, XXII, 18.) It is more than the commemoration of that event ; it is its renewal, and the miracle which was wrought for the Apostles is reproduced for ourselves. While still a repast, it is also a sacrifice, for at the Last Supper Christ spoke of His Blood being shed for man. It is the sacrifice of Christ on the cross recalled, renewed, continued.

This origin of the Mass has for Christians the advantage of being

recalled yearly during Holy Week by rites of sublime symbolism. On Palm Sunday we celebrate the entry of Our Lord Jesus Christ into Jerusalem ; on Maundy Thursday, the Institution of the Eucharist ; and on that afternoon the ceremony called *Mandatum* reproduces the scene when Christ washed the Apostles’ feet. On Good Friday every stage of the Passion and Crucifixion is lived over again. Finally, Holy Saturday and Easter Sunday consecrate the memory of the descent into hell and of the resurrection. For we are too apt to forget that the Glorious Mysteries of the Resurrection, the Ascension, and even that of Pentecost form part of the Mass as much as the Sorrowful Mysteries of Christ’s Passion and death.

The following chapters will show how the ceremonies of our Mass, which at first sight seem to have but little resemblance with those of the Cenacle and of Calvary, yet only recall, reconstitute, and renew them. Henceforth we know the essential fact : Jesus in His last Passover instituted the Sacrament of His Body and Blood. He has left us this incomparable pledge of His love, which allows us to assist at this banquet as did the Apostles at the Last Supper ; and, like them, to be partakers of it.





IN THE CATACOMBS. INTERIOR VIEW OF A PLACE OF MEETING (ATRIUM).— This is *St. Priscilla's*, one of the most venerable of the Roman catacombs. Here, during the persecutions, the Christians met for the celebration of the Holy Mysteries. (After Wilpert : " *Fractio Panis* .")

II

THE MASS AMONGST CHRISTIANS THROUGHOUT THE CENTURIES

I. THE EARLY CHURCH

The Last Supper, as we have seen, was not simply a mere act of farewell. The Mass is an institution which may be considered as the very centre of Christianity ; which will endure so long as Christ's followers exist on earth : that is, to the end of the world. The evidence which has been preserved from the first to the twentieth centuries will form milestones for this history. Naturally only the more important evidence can be quoted.

The Acts of the Apostles tell

us that the Christians were in the habit of meeting in private houses for prayer and the Breaking of Bread. This may seem nothing, but these texts have a capital importance. The Apostles and first disciples still went to the Temple at the hour of prayer : yet from this moment Christian worship is founded. It is there in germ in these assemblies (*synaxes*) where Christians pray together ; and where they accomplish the act of Breaking of Bread.

St. Paul, about the same time,

THE MASS AMONGST CHRISTIANS THROUGHOUT THE CENTURIES

tells us in a text already quoted that the Christians met at a love-feast, the *Agape*; he condemns the abuses which had arisen in connection with this meal, and reminds the Corinthians that the Bread is the Body of Christ, the Wine His Blood, the Blood of the New Testament (I. Cor. XI. 23.) This *Agape*, which preceded or followed the Eucharist, probably recalled the Feast of the Passover which preceded the Institution; and it was separated from it at an early stage just because of possible abuses. It survived precariously till the fourth or fifth century; but traces of it can still be found during the Middle Ages, or even later. However this may be, it is distinct from the Mass.

A document which was discovered about fifty years ago: *The Doctrine of the Apostles*, which may date from the end of the first or beginning of the second century, throws a clear light on the history of the Mass. It contains many allusions to this meal

which the faithful took in common, and gives the actual text of the prayers which were said in this assembly over the bread and wine.

About the same time Pliny the Younger, Governor of Bithynia, gives an account in a letter to the Emperor Trajan of an enquiry as to the Christians, who were already being tracked down by the imperial police. He has learnt that they meet on a certain day (very probably Sunday); that they sing hymns to the Christ-God; pray together to Him, and take a meal in common. A little later St. Justin adds numerous details about these Christian meetings. The mystery with which the disciples of Christ were surrounded; even the hour of the assembly, which was held at night in secret places, had become the source of disagreeable rumours, and even of abominable calumnies, spread by evil-minded pagans about the supposed nocturnal orgies of the Christians. St. Justin very prop-



SCENE AT AN AGAPE. — This very ancient painting represents the Last Supper. On the dishes is placed the symbolic Fish; the baskets are filled with the bread to be consecrated. (After Wilpert: "Paintings from the Roman Catacombs.")



FISH SUPPORTING A BASKET OF LOAVES. —
The Fish represents Christ, in accordance with the invariable symbol in the art of the catacombs. (After Wilpert: "Paintings from the Roman Catacombs.")

erly wrote a defence, or "apology", for the Christians addressed to the Emperor (about the middle of the second century); he desires to clear them from this reproach, and completely to raise the veil of mystery which covers them; loyally he describes that Mystic Feast. There are prayers; the faithful give each other the kiss of peace; bread is brought, and a cup of wine mixed with water; he who presides pronounces the Eucharistic prayer, to which all answer *Amen*; then to each is distributed the consecrated bread, and the wine mingled with water.

The greater number of Christian writers from the first to the third centuries—St. Clement of Rome, Ignatius of Antioch, Tertullian and the rest, make many more or less direct allusions to the Eucharist in their writings¹. To St. Hippolytus, who wrote at Rome at the beginning of the third century, has lately been rightly attributed a document of the highest value, which

is nothing else but the *Anaphora*, or prayer over the Eucharist, as he proposed it to the faithful of his own day. Here there is found a Preface, with the *Dominus vobiscum* and the *Sursum Corda*; the recital of the Institution of the Eucharist and the various parts of the Canon; lastly, the Communion. Without seeing in this, as does a learned liturgicologist "the apostolic *anaphora*" — that instituted by the Apostles themselves — we recognise here all the features of the most ancient Eastern *anaphora*; and even those of the Canon of the Roman Mass. Another text, also discovered at the end of the last century, the *Anaphora* of Serapion, Bishop of Egypt at the beginning of the fourth century, gives us the Mass as it was celebrated at that epoch in another form, more developed than that of St. Hippolytus. It can thus be said that the archeological discoveries of the last fifty years, without mentioning those made in the Catacombs, have thrown new light upon the ancient Mass which would have been of inestimable value to the Catholic controversialists of the seventeenth and eighteenth centuries in their arguments with their Protestant adversaries in favour of the antiquity of the Mass.

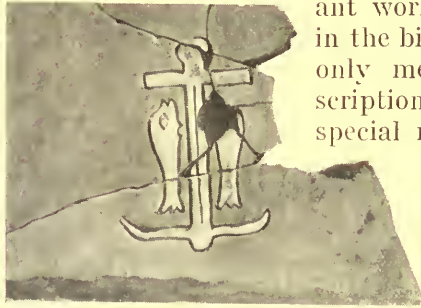
Among important documents on the history of the Mass must be mentioned the *Apostolic Constitutions* (particularly the eighth book) which was indeed interpolated and retouched till the fourth and perhaps the fifth century, but

¹ For all this evidence we must refer our readers to the authors mentioned in the Bibliography (Ch. VII).

which, in the opinion of eminent liturgiologists, has also preserved a tradition which, if not apostolic, is at least extremely ancient.

In any case we have, from the end of the third and beginning of the fourth century, the Mass with all its parts, and even with its principal form. In the following centuries we shall only have to notice a few additions and some new developments. Thanks to these new discoveries and to a more methodical study of texts, we are a long way removed from the thesis of the Protestant polemists of the sixteenth to the eighteenth century who saw nothing in our Mass but a form of idolatry dating from the time of Charlemagne!

Finally, to complete this sketch of the history of the Mass during the first three centuries, a few features must be added, borrowed from Christian epigraphy and archaeology. The number of inscriptions and frescoes which allude to the Eucharist is considerable. They have been collected in import-



ANCHOR AND FISHES from the sarcophagus of Livia Primitiva. — *The little fishes, representing Christians, are swimming towards the anchor of Hope.*

ant works which are quoted in the bibliography. We will only mention here two inscriptions which deserve a special rank, and which in a most simple form and with refined symbolism, show us the faith of Christians of those generations. That of Pectorius, discovered at Autun, is probably of the third century.

“ Celestial race of the Divine Fish, fortify thy heart, since in the midst of mortals thou hast received the immortal spring of Divine water.

“ Friend, make glad thy soul with the ever-flowing water of that Wisdom which bestows treasures. Receive this food, sweet as honey, of the Saviour of the saints; eat it with delight, holding the Fish in thy hands. ”

At the other end of the world, at Hierapolis in Phrygia, a Bishop, Abercius, echoes these words in his epitaph :

“ Citizen of a distinguished town, I have erected this monument in my lifetime, so that one day I may have a place to lay my body. My name is Abercius; I am the disciple of a Shepherd Who feeds His flocks of sheep



THE CONSECRATION OF THE BREAD AND WINE. — *On the left the priest lays his hands on the elements placed on a tripod. On the right a woman with outstretched hands is praying.* (After Wilpert : “ Paintings from the Roman Catacombs. ”

on the mountains and in the plains, whose great eyes see everything. It is He Who has taught me the true scriptures. It is He Who sent me to Rome to contemplate sovereign majesty, and to see a queen clad with gold and shod with gold. There I saw a people marked with a shining seal. There too I saw the plain of Syria and all the towns, Nisibis beyond Euphrates. Everywhere I found brethren. Everywhere did the Faith lead me. Everywhere she served me as food a Fish from a spring, very large, very pure, captured by a holy Virgin. She ceased not from giving it to eat to her friends. She possesses a delicious wine which she gives with the bread... ”

Beneath the veil of this symbolism the Christians of those days deciphered with little trouble the hidden meaning of these enigmas : the Divine Fish is Christ, for in Greek the word *fish* formed the sacred anagram : *Jesus Christ, Son of God, and Saviour*. This food as sweet as honey, this Fish from a very large, very pure spring, is the Eucharist presented to the faithful by a holy virgin, that is, the Church, whom another

figure in the catacomb of St. Callistus shows us standing, as an *Orante*, beside a tripod on which are bread and wine, upon which a priest lays his hand. How many other frescoes in the catacombs which picture meals of bread and wine or fish, or the multiplication of the loaves, or the sacrifice of Abraham, or the mysterious dolphin are also allusions to the Eucharist or the Mass ! There exists also a rich collection of glasses, or cups whose bottom is of gold, of which a large number was found in the catacombs, with inscriptions or symbols indicating that some of them have doubtless served as chalices. The sacrifice of Abraham, the miracle of Cana, the multiplication of the loaves, upon the cups of Podgoritzta or of Treves ; other symbols even more significant, such as the two fishes and the two loaves, with the exclamations : “ *Drink and rejoice. Drink in the good things* ”, are, for Secchi, Garrucci, Martigny, Dom Leclerq, Wilpert, and even Gougel, allusions to the Eucharist. If then the documents were silent, these stones and walls would speak, and confess the faith of our fathers in the Eucharist ¹.

¹ See bibliographical notes (Ch. vii).

II. THE MASS FROM THE FOURTH CENTURY ONWARDS : LITURGICAL VARIATIONS

The Mass, of which the origin, as we have seen, is found in Christ, is not said in the same way everywhere. At the Eucharistic Congress of Westminster (1908) the Greek Mass was celebrated on one day; and the faithful of the Latin rite had some difficulty in following and understanding the ceremonies. In Paris, during the commemoration (1925) of the sixteenth centenary of the Council of Nicea, the liturgical week in December included the celebration of Mass according to the different Oriental rites—one, on Dec. 21, in the Byzantine-Slavonic rite which differed in many points from our own liturgical usages. And that is not all: the same diversity of rites is apparent even in the West, where we had the Gallican, the Ambrosian, the Celtic, and the Mozarabic liturgies; now supplanted almost everywhere by the Roman liturgy. This extension of the Roman rite, and its adoption in the ninth, eleventh and twelfth centuries up to our own day, in France, Spain, England, Germany, Poland, the

United States, South America, and most of the colonies, is another proof, if proof be needed, in the history of the Mass, of the fact of the Roman Primacy. And I think that the most prejudiced controversialists would be obliged to conclude with Newman, after an impartial study of the texts, that the Roman liturgy is by far the most excellent of all, at least at the time of its golden age in the fifth to the seventh century. But the variety of the rites just mentioned proves also the liberty allowed by the Church to different manifestations of Catholic piety, up to the point in which doctrine is preserved pure and undefiled.

It must also be agreed that all these divergences between East and West, and between the different churches of the West exist only as regards details. If Orientals especially manifest in their liturgy such sentiments of religious fear and adoration as are inspired by the awful Mysteries that they withdraw, in consequence, behind the walls and veils



WITH THE GREEK-MALCHITES, AT SAINT-JULIEN-LE-PAUVRE (the church reserved in Paris for the Uniat Greeks).— *The ciborium is on the altar, and beneath it is suspended the Eucharistic Dove.* (Photo Harlingue.)

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THE ARMENIAN MASS. — A photograph taken some years ago in an Armenian Catholic church at the beginning of a Pontifical High Mass.

of the *Iconostasis*, in the West, on the contrary, especially since the beginning of the Middle Ages, the altar occupies the centre of the church. No wall, no veil hides the secret of the Mysteries from the eyes of the faithful. At one time all the prayers, including probably the Canon, were recited aloud. To day they are uttered in a low voice. The kiss of peace and the *Memento* of the living and the dead are not everywhere found in the same place. The Greeks consecrate leavened bread; the Latins, unleavened. The prayers of the Mozarabic, Celtic, or Gallican liturgies have a warmer, more ornate character; those of the Roman liturgy aim at precision and theological exactitude. Thus each

epoch, each country betrays, under the exterior form of its Mass, its religious temperament, its trend of thought. But faith in the Sacrament does not change.

Interesting as it is, we cannot devote more time to this study, which is but a digression. But before beginning to explain the Roman Mass, which may be said to have become the Mass of the West, and even that of the greater part of the Catholic world, we have a remark to make upon this liturgical unity which is of such great importance from the theo-



ICONOSTASIS OF THE MONASTERY OF ARNOTA, 1706. — In the Eastern churches the *Iconostasis* is the screen which separates the choir and the nave. It is adorned with sacred pictures. Before the Consecration this screen is closed and the drawn veils conceal the sight of the Sacred Mysteries from the faithful.

THE MASS AMONGST CHRISTIANS THROUGHOUT THE CENTURIES

logical standpoint, and which is one of the characteristics of the Unity and the Catholicity of the Church. Heretics themselves, while contesting the authority and the teaching of the Church on such and such a point, have sometimes nevertheless faithfully guarded the liturgic tradition. Thus, for example, we find among the Nestorians who still live, amongst the Jacobites and other heretical sects, the tradition of the Mass such as it existed in the fifth century, scarcely altered. This is another argument in favour of the unity of Christian rites. On the other hand, other heretics, understanding what arms the liturgy of the Mass would furnish against their

errors, have had no scruples in making such modifications in it that the Catholic Mass can no longer be recognised. This is the case, for instance, with nearly all the Protestant sects. Long ago in the first centuries certain heretics called *Aquarians* or *Hydroparastes*, consecrated water only, because being intensely literal Prohibitionists, they made a pretence of condemning the use of wine. Others again consecrated milk; while on the other hand some refused to place in the chalice the water which symbolises the two natures in Christ. The moment he has withdrawn himself from the one lawful authority, the heretic is led into every sort of folly.



IN THE SYRIAN CHAPEL, RUE DES CARMES PARIS. — *The Rector, M. l'abbé Khayate, presents the Sacred Species to the adoration of the faithful.* (Photo Harlingue.)



MASS AT THE FRONT. AT THE FOOT OF THE ALTAR. — *Often during the Great War soldier-priests celebrated Mass in the trenches, or in the midst of forests hacked by shells. Nothing is more poignantly moving than a Mass said under such conditions for those recently slain, in the presence of their comrades who cannot but think upon the death which threatens themselves.*

III

THE EXPLANATION OF THE ROMAN MASS

If we except the churches of Milan and of Toledo, the Greek and Oriental rites celebrated in Russia, in Syria, in Egypt, in Asia Minor and a few other places, we can say on the whole that the Roman Mass is celebrated throughout the West, in both Americas, in Australia, Oceania, the Far East—in a word wherever the Catholic Church is established. Thus it is the Roman Mass which we must study more closely. Besides, as has just been said, even the Mozarabic Mass celebrated at Toledo,

the Ambrosian at Milan, and the Masses of the Eastern rites, contain the same elements, and revert without much difficulty to the Roman type. One might say that all these liturgical forms seem to be derived from one primitive type of fairly liberal outlines which existed throughout Christendom up to the fourth and fifth centuries. From that time the various liturgical families came into existence. Why this was so will soon be explained.

The existing Roman rite, then,

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represents a liturgic type which goes back almost to the fourth century; but which, between the fourth and the sixteenth century, by which time it is definitely fixed, has undergone many modifications and additions as to detail.

Let us first establish a main division :

(1) The Mass of the Catechumens (the first part of the Mass) from the beginning to the Offertory.

(2) The Mass of the Faithful, or real Mass, from the Offertory to the end.

This division dates from the most ancient times; going back, it may safely be said, to the first centuries. The writers whom we have quoted make the distinction between the first part of the Mass, to which could be admitted peni-



THE PRAYERS. — *The priest, his arms outstretched like those of the Oranti of olden time, receives (colligit) the desires and petitions of his brethren, and sends them up to God in a fervent prayer.* (Photo Biaud, Cosne, Nièvre.)



THE GLORIA AND CREDO. — *On Feast Days the priest intones the Gloria in excelsis Deo and the Credo, which are taken up in chorus by the whole congregation. These two parts of the liturgy are very ancient, though for a long time they formed no part of the Celebration of Mass.* (Photo Biaud, Cosne, Nièvre.)

tents, catechumens, and even pagans, and the second part, reserved for the initiated (baptised Christians). We may even suppose that in the beginning there were two rites, at first in juxtaposition, but later united: a non-liturgical *synaxis* which consisted of the singing of hymns and psalms, of lessons from the Old and New Testaments, and of a sermon; this service is formed on the model of that of the synagogues, and it has preserved its original elements to the present time. After the homily, catechumens, penitents and Gentiles were dismissed, and then began the Mass, or liturgical *synaxis*. If these two services have been sometimes separated, they were soon reunited in one solid whole as they are to-day; and the two parts have been placed in liturgical relation



THE GOSPEL. — The priest makes the sign of the Cross on his forehead, lips, and breast to show the belief of his intelligence, the faithfulness of his lips, and the love of his heart.

with each other. The Mass of the Catechumens can be found, almost in its ancient form, in our present office for Good Friday : readings from the Old and New Testaments, prayers, the singing

of psalms, and litanic prayers. This is the non-liturgical *synaxis*, which we also find in the Blessing of the Palms, in the Masses for Vigils, for Ember-Days, and in some other circumstances.

I. THE MASS OF THE CATECHUMENS

- i. Preparatory Prayers.
- ii. Introit, *Kyrie Eleison*.
- iii. Collect.
- iv. Epistle, Gradual, Alleluia, Prose, Sequence, Tract.
- v. Gospel, Creed, Sermon.

i. The *Preparatory Prayers* comprise Ps. XLII, the *Confiteor*, and a few versicles and responses said at the foot of the altar. There is nothing special to remark about these different prayers, which are of relatively recent date, but which

are most suitable for the beginning of Mass.

ii. The *Introit* is a psalm which was sung while the priest and his ministers came from the sacristy to the altar. The *Kyrie* is all that exists of the Litanies (diaconal prayer), which are also a processional chant, as we still see for instance on Holy Saturday, when the whole Litany is sung while the clergy go from the baptismal font to the altar. The first invo-

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The Sub-Deacon sings the Epistle from the ambo. This reading is frequently taken from the Epistles of St. Paul.

cations in Greek remind us of the Oriental origin of this chant. The *Gloria in Excelsis*, which is only sung on certain days, is one of those hymns of the kind to which Pliny the Younger alludes, when he speaks of the chants in honour of the God-Christ in the first Christian assemblies. It has also been called the *Great Doxology*, i.e., a hymn to the glory of the Three Persons of the Trinity; to be distinguished from the other doxologies (*Gloria Patri et Filio*, etc.).

III. The *Collect* (*Collecta*, *Collectio*, meeting) is a prayer thus called either because it was said on "Station-Days" at Rome in the church where the clergy and people of different parishes met each other; or because the Celebrant here voices the prayers of all the

people. This prayer is in any case of the greatest importance; it appears in all the day and night Offices; and it is in this that the spirit of the Feast is expressed to-day. Other Collects sometimes follow the first.

iv. The *Epistle* is the reading of a passage from the Old or New Testament. The name *Epistle* is given to it because this reading is most frequently taken from the Epistles (*Epistolæ*) of St. Paul. In certain Masses of Vigils there are two or three readings of this kind; on the Saturday before Pentecost there are six; on Holy Saturday, twelve. The Epistle is followed by one or several chants,



To sing the Gospel the Deacon is accompanied by acolytes bearing lighted candles, by the thurifer holding the censer, and by the Sub-Deacon, who presents him with the sacred book. The solemn manner in which the Gospel is sung emphasises the respect paid to it by the Church.

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IN THE SEDILIA. — While the faithful are singing the *Gloria* and the *Credo* the priest and his assistants take their places in the *sedilia* (seats) at the side of the sanctuary. The singing forms part of the first part of the Mass. The Eucharistic liturgy has not yet begun. (Photo Biaud, Cosne, Nièvre.)

called sometimes *Gradual*, because the psalm was sung on the steps of the choir; sometimes *Alleluia*, because the chant begins with this famous acclamation; sometimes *Tract*, which means a psalm sung without repetition or refrain (*trac-tim*.) On five Feasts the *Alleluia* is followed by a rhythmic chant called the *Prose*, or *Sequence*. After this chant comes :

v. The reading of the *Gospel*. The priest explained and commented on it in the pulpit. This was the Homily, or Sermon. The *Creed*, sung on certain days, like the *Sequence*, is a later addition.

However summary this explanation may be, the liturgical design of this non-liturgic *synaxis* will be manifest. So admirably arranged is it that its successive steps are easily noted : the psalms, the prayers, the readings, and finally the reading of the most Divine of books, the Gospel, which is kissed by the priest with the deepest respect, and which at

High Mass is surrounded with solemn rites—lights, incense, and processions. The Epistle is read on the right side of the altar, the Gospel on the left; because in the ancient churches like that of St. Clement of Rome, the Epistle was read from the *ambo* on the right; the Gospel from that on the left side.

Thus already, even in a Low Mass, the ancient rites of the solemn Masses of former days are visible in the acts and the movements of the priest. This characteristic will become even stronger in the Mass of the Faithful. Henceforth he who follows the Mass attentively will find there survivals of those archaic rites of which the greater part can be retraced to a more distant antiquity than that of the fourth century. At the end of this first ceremony the penitents, heretics, strangers and even catechumens were dismissed; the faithful alone assisting at the Mass, and communicating.

II. THE MASS OF THE FAITHFUL

- I. Offertory.
- II. Preface and *Sanctus*.
- III. Canon.
- IV. *Agnus Dei*.
- V. Final Prayers; Dismissal.

1. The *Offertory* (oblation) is to-day the name given to the verse of a psalm which is said or sung after the Gospel or Creed. It was at this moment that the faithful brought to the altar the bread and wine which were to be used for the sacrifice. But when the numbers of the faithful increased the quantity of bread and wine brought was more than enough for the communion of those present, so that it became possible to set aside a portion of the offerings presented; and this was later distributed to

the widows, orphans, virgins, and to all the poor in the care of the Church, as well as to the clergy. Some added gifts in kind or even money to the bread and wine brought for the sacrifice. This is the origin of stipends for Mass, as we shall see elsewhere.

These preparations required a certain time, during which an appropriate psalm was chanted: hence our Offertory, which is merely a survival of this custom.

The prayer called *Secret* is one which was said in a low voice by the priest to ask the blessing of God upon these gifts offered by the faithful. It is easy to see from the text of these prayers that they still preserve this character; the greater part being of ancient



THE OFFERING OF THE CHALICE. — After the Deacon and Sub-Deacon have poured into it the wine and water which will be consecrated, the priest takes the chalice and offers it to God, begging Him to accept his sacrifice and that of all the faithful. (Photo Biaud, Cosne, Nièvre.)



INCENSING THE ALTAR. — After the offering of the Host and the chalice the priest incenses the offerings of bread and wine which will be changed into the Body and Blood of Christ. He also incenses the altar, the stone of which represents Christ symbolically. (Photo Biaud, Cosne, Nièvre.)

origin. On the other hand the prayers which follow the Offertory : *Suscipe, sancte Pater; Offerimus tibi, Domine; In spiritu humilitatis; Veni, Sanctificator; Suscipe, Sancta Trinitas; Orate, Fratres;* are additions of a later age.

Another very ancient prayer, and one of astonishing theological and literary perfection is that beginning : *Deus qui humanæ substantiæ*, pronounced by the priest while mixing with the wine of the sacrifice a little water, reminding us of the mingled water and wine of the Last Supper. According to this prayer, the mixture is the sign of the union of the humanity of the faithful with the Divinity of Christ. For certain Fathers of the Church it is also the symbol of the union of the Divine nature with that of Our Lord's humanity.

After the gifts had been placed on the altar the priest incensed them ; then he washed his hands, which had received all these offerings, and which it was necessary to purify before proceeding with the Sacrifice. It was also at the Offertory that formerly were read the *Diptychs* or tablets on which were written the names of the Pope, the Bishops, and sometimes of the Emperor and other personages ; of those who had made the offerings, and of the dead for whom the sacrifice was to be offered. To-day in the Roman rite the *Memento* of the living and that of the dead are recited in the Canon.

ii. *Preface.* The *Secret* ends like all the prayers with a doxology and the *Amen*. The end of this doxology : *Per omnia sæcula sæcu-*

lorum, Amen, is said aloud, and then begins the *Preface*. This has different names in the liturgies : *Contestatio, Immolatio, Anaphora, Action, Prayer*. The word *Preface* is properly the Roman name for the prayer which precedes the *Sanctus*. The exclamations which form a prelude to it (*Dominus vobiscum, Sursum corda...*) are, it may be said, of Apostolic origin, as in one sense is the *Preface* itself. In the most ancient texts, which are cited in Chapter II, the priest or Bishop spoke in the name of all the assembly, thanking God who had given to man bread, wine, and water ; who had placed all creation at his disposal ; who above all had sent His Only Son to redeem him ; who on the eve of His death had consecrated bread and wine with the sacramental words : *This is My Body; This is My Blood*.

Such is the origin and the most ancient form of this prayer of prayers : that which renews the sacrifice of Christ ; which consecrates His Body and Blood. Of the prayer pronounced by Christ at the Last Supper St. Paul and the synoptic Gospels have only preserved the *formula* of consecration. But it is possible that the Roman *Preface* and the most ancient *anaphoræ* have saved for us the general theme of the prayer of Christ : *It is meet and just, right and salutary that we give thanks to Thee, always and everywhere, Holy Lord, Almighty Father, Eternal God, on whom we depend, to whom we owe all*. The improvisation, which seems to have been the rule for this prayer of Consecration in the first centuries, is always a more or less eloquent variation of this

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theme. This primitive liberty as to the Eucharistic prayer is attested by the great number of *Prefaces*, *Constitutions*, and *anaphoræ*, which the liturgical books have preserved for us, and on which were exercised with more or less success, the celebrant's gifts of improvisation and inspiration.

The ancient *Prefaces* of the Roman liturgy may be considered as the most finished masterpieces of liturgical prayer. Rhythm, measure, ascensional movement, the description in two or three phrases of the Mystery of the day are of a precision and dogmatic profundity quite unique. Until recent years the number of the Roman *Prefaces* was reduced to eleven. Others have recently been added for St. Joseph, for the Dead, and for the Feast of the Kingship of Christ. Apart from the Mass other *Prefaces* exist for the blessing of the palms, of founts, &c.

It may be remarked that all these prayers begin with the same formula (initial protocol); and conclude in the same way (final protocol) to lead up to the *Sanctus*. This, the Angelic Hymn, goes back (in its first form at least) to the third, and even to the second century; and is one of those chants to Christ, or doxology, which are mentioned by the writers of that epoch. Its insertion in this place cannot however be anterior to the third century; perhaps even to the fourth, for before that time the Eucharistic prayer, as we saw by St. Justin, and in the *anaphora* of St. Hippolytus, formed one great whole; beginning with the *Preface* and ending with a doxology and the *Amen* of the faithful.

111. *Canon*. The term *Canon of the Mass* which in the existing Missal is placed before the *Te igitur*, formerly preceded the Pre-



THE ELEVATION OF THE HOST. — *The Host is Consecrated. Our Lord is truly present on the altar. The priest raises the Host that the faithful may see and adore it. This ceremony only dates from the twelfth century.* (Photo Blaud, Cosne, Nièvre.)

face, which thus in reality forms part of the *Canon*. This word means *Rule*, and is here used in the sense of authentic, regular, official prayer. It is synonymous with the words *anaphora*, *oblation*, with which we are already familiar. We have also said that the Roman *Canon* in its existing form represents a composition of the fourth to the fifth century. Besides the addition of the *Sanctus* we may imagine that the *Memento* of the Living and that of the Dead, of which the place is logically at the Offertory, have been transposed into the *Canon*. However this may be, its actual composition may thus be analysed :

The prayer *Te igitur* ;
 The *Memento* of the living ;
 The *Communicantes* ;
 The *Hanc igitur*, and *Quam oblationem* (preparatory prayers) ;
 The Consecration, *Qui pridie*,



THE END OF THE PATER. — Towards the end of the *Pater* the Sub-Deacon brings back to the altar the paten which till then he had been holding, hidden beneath the humeral veil. The priest receives it, and places on it the fragments of the Consecrated Host. (Photo Blaud, Cosne, Nièvre.)

which is the central point of the *Canon* ;
 The *Unde et memores*, or *anamnesis*, that is, the recalling of the Great Mysteries ;
 The *Supra quæ* and the *Supplices*, which form the Prayer of Offering to the Father ;
 The *Memento* of the dead, with the *Nobis quoque* ;
 The *Per quem hæc omnia* formerly, as its sense indicates, belonged to a prayer for the blessing of first-fruits. On Holy Thursday it is at this point that the Holy Oils are blessed ; and grapes on the Feast of the Transfiguration. The *Per Ipsum* is the final doxology of the *Canon* ; it is mentioned from the third and even the second century.

The *Pater* which follows is preceded by an introduction and closed by a final *Libera nos* which emphasise its intention and give it liturgic form. The Fraction of the Host which takes place after the *Libera nos* recalls most solemn and ancient rites which took place at Rome during the Pope's Mass. These are now simplified. The Kiss of Peace which is given at solemn Masses after the *Pax Domini* and the *Agnus Dei* is a rite of Apostolic origin : before communicating the first Christians emphasised the fact that they forgave each other's faults by this act of love. From this moment the canonical prayers may be regarded as ended. The famous prayer called *Epiclesis*, which was an invocation of the Holy Spirit, and which holds so large a place in the Oriental Masses, has left no trace of its presence in the Roman *Canon*.

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THE KISS OF PEACE. — Before the Communion the priest embraces (gives the Pax, to) the Deacon, who in his turn gives it to the Sub-Deacon. The latter passes it on to all the clergy present. This is a solemn moment, which manifests symbolically both Christian brotherhood and the admirable unity of the Church. (Photo Biaud, Cosne, Nièvre.)

We will add but one reflection to what we have already said about this prayer. The Roman *Canon*, which early became that of the universal Church, save the exceptions already noted, has preserved under the austerity and simplicity of its form the most ancient Apostolic tradition. The litanic Prayer, the Preface, the reading of the Diptychs, the recital of the Institution, the final Doxology, the Fraction, the Kiss of Peace, the Communion, such indeed were from the beginning the elements of the Eucharistic assembly. These are the august rites to which allusion is made in the *Doctrine of the Apostles*, by the pagan Pliny the Younger, St. Ignatius, St. Polycarp, St. Clement, in the first and second

centuries; as well as in the most ancient inscriptions and in the frescoes of the catacombs. "Lift up your hearts!" cries the celebrant; "Let us give thanks to the Lord our God. Bend the knee; let us adore Him in the fear and the joy of our hearts, for this is the Great Mystery, and of all the benefits we have received from God the greatest is His Gift of His Divine Son, Who, on the eve of His Passion, instituted the Sacrament of His Body and His Blood!"

iv. The *Agnus Dei* with the following prayers is an addition of a later age to prepare for the Communion. The Communion of the faithful who here unite themselves with the priest in this last rite, as

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THE CONFITEOR BEFORE COMMUNION. — *The priest has communicated. Now it is the turn of the faithful to receive the Bread of Life. But first they recite the Confiteor to ask pardon for their faults. (This picture represents choristers in a monastic church). (Photo Biaud, Cosne, Nièvre.)*



THE COMMUNION. — *Their souls wholly purified, their hearts filled with fervent desire, the choristers advance to the altar to receive Holy Communion from the hand of the priest. When they return to their places, each will bear in his heart Our Lord Himself. (Photo Biaud, Cosne, Nièvre.)*

they should have been united with him in the offering of the elements of the Sacrifice, and in all the prayers of the Mass, is, as it were, the natural and logical conclusion of the whole Mystery. Such was the custom of the first centuries of Christian worship: may it inspire us with at least the wish to follow the prayers of the priest with sustained attention, and to be united in heart with his action.



THE PRIEST'S BLESSING. — *Mass is ended. Before leaving to take up once more their daily occupations, the faithful kneel once more for the Blessing given by the priest. (Photo Biaud, Cosne, Nièvre.)*

The Thanks-giving properly so called consists of the Post-Communion, which corresponds to the Collect and Secret, and varies with them according to the Feast.

v. The Final Prayers *Ite, Missa est*, or Dismissal, and the blessing of the priest are ancient rites; while the *Placeat Tibi*, the Last Gospel, and following prayers have been added later ¹.

The preceding explanation mere-

¹ We have not here printed the text of the Mass, which is easily accessible to all. We may mention to such as desire these references our *Roman Missal, a Complete Missal in Latin and English for every day in the year*, where the Ordinary is given in the above setting.

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SALUTING THE CHOIR. — Accompanied by all his assistants and by the choristers, the priest returns to the sacrists. Before doing so he bows right and left to the choir. Thus the close of the liturgy is marked by a sign of respect from the clergy to the faithful. (Photo Biaud, Cosne, Nièvre.)

ly gives us the outline of the Mass of the day, or Ordinary. Each of the Latin liturgies, the Gallican, the Mozarabic, the Ambrosian, as well as the Roman fill in this outline with the prayers inspired by their religious temperament, which vary according to the nature of the Feasts or the season. The primitive system knew not these varieties. It had only one — the daily Mass, in which the readings (Epistle and Gospel) alone varied; like that which still reigns in the Greek and other Eastern churches. The text of the other prayers was not influenced by the course of the liturgical year.

In the fourth and fifth centuries it would seem that the churches of Milan, of Gaul and Spain began to vary the form of the *Anaphora*, the Collect, Secret, and Postcommunion upon the Feasts of Christmas, Easter, the Ascension, Pentecost, and those of martyrs and confessors, probably following the example of Rome. The principle once admitted, each of the Latin

churches seems to have interpreted and applied it after her own fashion, and according to her spirit; while the Greeks and Orientals remained faithful to the rule of the invariability of the *Anaphora* and the rest of the Mass, except the readings. However this may be, in the West it is from this epoch that Spain, Gaul, North Italy and Rome began to fix their own particular type of liturgy; and that each of these churches had her own Sacramentary, or Missal. Now that of the Roman Church — which is our own — holds first and special rank amongst all the others. Without wishing to decry the beauties of the Mozarabic, Gallican and other liturgies, it may surely be said that they often err on the side of prolixity, and have other literary defects. The Roman liturgy, especially during its Golden Age (from the end of the fourth to the seventh century), is distinguished by qualities of the highest excellence. Its Latin is admirable for its force, its precision, its firmness; the

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liturgy itself for the elegance and harmony of its expressions, as well as by the profundity of its thought. On the whole the Roman liturgy leaves but little room for emotion ; and it has been established that the rites in which religious imagination and poetic feeling betray themselves are usually derived either from the Oriental or Gallican liturgies. It was not the Genius of Rome which discovered the *Dies Iræ*, the *Victimæ Paschali laudes*, the *Gloria, laus et honor*, the *Veni, Sancte Spiritus*, or the *Lauda Sion*, any more than the Blessing of Candles at the Purification ; that of ashes and palms, or the Blessing of Fire on Holy Saturday. Rome

in a sense allowed her hand to be forced when she accepted these things. In reading her most ancient *anaphora*, that of St. Hippolytus, we get the same impression of serene austerity and religious force as we experience in visiting the catacombs.

The Roman liturgy has thus preserved the characteristics of weight and sobriety which are those of classic literature during the Augustan age. This is all the more remarkable because, at the time of the formation of this liturgical language at the beginning of the fifth century, classic literature had reached the age of decadence.



JOUVENET : ITE MISSA EST. — (Photo Giraudon.)



THE PARADISE OF THE WORSHIPPERS OF MITHRA. — *Fresco from a tomb in the Appian Way.* (After Wilpert : "Paintings from the Roman Catacombs.")

IV

THE MASS COMPARED WITH OTHER RITES

I. COMPARISON WITH NON-CHRISTIAN RITES

It has become the fashion among some archæologists and scholars to compare the Mass with the pagan mysteries of Eleusis, Athis, Mithra, and I know not how many more. Some have even seen in it a survival of Totemism. It is certain that we find in many ancient religions, even among those of savages, the rites of sacrifice, of the religious banquet, even of union and communion with the victim which do present certain analogies with the Mass. In some of these religions—in that of the Jews, for example—he who performed and those who offered the sacrifice partook of the remains of the victims, and sometimes consumed them together. It is natural enough that

this should remind us of the Eucharistic Feast, and even of Communion. St. Paul himself reminded the Christians of his day that they that ate of the sacrifice were partakers of the altar (I. Cor. X. 18.) But as soon as we study the facts a little more closely, and try to press the comparison, we see how different is the Christian Eucharist.

The Eucharist, like all the other Sacraments, and more than all the others, has its profoundly human side : that is, it responds to the most mysterious instincts and demands of that human nature which is "naturally Christian." This is not astonishing, since it was created by God ; God Who



SACRIFICE UNDER THE OLD AND NEW LAW.
(Taken from the "Rational des Divins
Offices." (1374) (B. N.)

by His Only Son instituted the Holy Eucharist. This aspect of Christian harmony has often been developed by Christian apologists, from Tertullian to Lamménais, Gerbet, Newman and Brunetière. Is it not also in these considerations that the Romantic School of Germany took such delight — Görres, Creuzer, Brentano, Arnim, Eichendorff, Count Zöchen — passionate lovers of mysticism and of the ancient religions, who sought in India and in Egypt the prototype of the Gospel? Is not the new Maria-Laach school tending in the same direction; equipped with all the arms of criticism, and protected by its orthodoxy against the excesses into which those have fallen who sought in the Eucharist merely a survival of the ancient myths?

But those systems which claimed to find in those myths the origin and explanation of the Eucharist are old already. It is impossible

to prove historically that Christians have borrowed from the pagan mysteries—yet a proof would be necessary to establish this theory; while theologically the differences are startling. No religion offers a rite in which, as in the Eucharist, the victim sacrificed is God Himself in the Second Person of the Trinity, immolated in His own Body, by His own hands; which makes of Christ at once both Priest and Victim. None exists in which the sacrifice, once accomplished, is daily renewed under the forms of bread and wine; or where God is present under either Species by Transubstantiation; where He may be consumed by each of the faithful, to whom He is united in uniting them amongst themselves in this great Mystery of union and of love. It is needless to say that not only are all these collective characteristics absent from the mysteries of ancient theophagy, but I think it may be added that when we come to look closely into those mysteries not one such characteristic will be found to exist, even separately.

There is then nothing in all these suggestions but distant analogies which go to prove that the Mysteries of the Christian religion adapt themselves readily, in the heart "naturally Christian" to inclinations implanted there by God, and answering to the deepest needs created in that soul by God Himself. But this theory of *Obediential Power*, as theologians call it, shows that the supernatural, as we know already, is not an edifice built on a trembling foundation of sand, but that the natural and supernatural adapt and complete

each other, their author being God Himself. We may well remember here the prayer of the Offertory : “ O God, Who in creating human nature didst marvellously ennoble it ; and hast still more marvellously renewed it... ”

Amidst all the ancient mysteries, however, the Jewish Passover must be distinguished ; for it was truly a preparation for and symbol of the Eucharist. These analogies come to light in the chant *Exsultet* of Holy Saturday, which opposes the night in which the Israelites before leaving Egypt immolated the Paschal lamb, and fled, guided through the desert by the fiery column ; and the night — the night blessed above all others — which effaces crime, abolishes sin, makes the guilty innocent and the sad joyful : the night in which Christ, the true Paschal Lamb, breaking



THE JEWISH PASSOVER. — A true preparation for and symbol of the Eucharist. (Painted window in St. Etienne du Mont, Paris.)

the chains of death, descended into hell to deliver the souls which languished there and to open to them the gates of Heaven.

II. COMPARISON WITH OTHER CHRISTIAN RITES

It would ill become us to oppose the Sacraments one to another, or to set up a sort of competition as to which should take first place. Catholic worship presents an admirable collection of rites which mutually complete, recall, adapt themselves to, and illumine one another. Each Sacrament, and even the Sacramentals, does its work in its own sphere ; confers its own special grace ; is excellent in its own way. But all theologians recognise that the Eucharist is the most important of all the Sacraments, since it contains Jesus Christ Himself, the Author of grace ; and that of all rites the Mass is the holiest, the most august.

We must also clearly understand that if the Eucharist is truly a Sacrament ; if it possesses the characteristics common to the rest of the seven Sacraments, it is indeed all this in a special sense. In it there is both matter and form ; the outward sign and the inward grace conferred ; but the matter, which is the bread and wine, is not only blessed and sanctified, as is the water in Baptism, the oil in Confirmation, Extreme Unction and Holy Orders. It is consecrated, and *transubstantiated* : to use the scholastic expression, the matter loses its substance while preserving its appearance, or *accidents*, and is transformed into the



J. BRETON : THE BLESSING OF THE WHEAT. — (Luxembourg Museum.)

Body and Blood of Christ which remain under the appearances of bread and wine so long as these are preserved integral. In the same way the form, which consists of the words of consecration, operates the transformation; and the effect of these words is not momentary but abiding.

This Real Presence of Christ under the Eucharistic Species has become the starting-point of a wonderful development of Catholic piety, proceeding logically on certain lines. To preserve the Species worthily, Christian art, under the *aegis* of authority, has created the ciborium, the chalice, the Eucharistic tower, the hanging Pyx shaped like a dove, the tabernacle, which have taken a preponderating place in the history of art. The visit to the Blessed Sacrament, Exposition, Benediction, processions, are only applications or developments of a theological principle, made by the piety of the faithful. The Christian who has received his Lord in Holy Communion in the

morning, finds Him again in the tabernacle at all hours of the day; he may tell Him his troubles; ask Him for counsel, for strength, for light.

Lastly it must not be forgotten that if the Eucharist is a Sacrament, it is, as the others are not, a sacrifice. This point will be developed in Chapter V. We now see the eminent position which the Eucharist merits in the economy of salvation. It is indeed "the generating dogma of Catholic piety" as Mgr Gerbet points out in a little book which has lost nothing of its value at the present day¹.

But we can arrive at the same result as this in another way. Whoever studies Christian worship with a little care and intelligence will soon see that the Mass holds pre-eminent rank; that it draws to itself, as it were, all the other rites, which converge towards it as to a common centre. Doubtless Baptism has its independent existence and its own autonomy. Yet, at the time which we must consider

¹ It has been republished many times, especially in Paris in 1852 (4th edition), under this title: *Le dogme générateur de la piété catholique*.



VAN DER WEYDEN: THE EUCHARIST. — On an immense cross erected in the midst of a Gothic church the Saviour gives His life for the salvation of the world. At the end of the church a priest celebrates Mass and elevates the Sacred Host. It is impossible to express more clearly the identity of the Sacrifice of the Cross and that of the Mass; the latter reproducing and continuing the former. (Antwerp Museum. Photo Bulloz.)

as the Golden Age of the liturgy, Baptism was closely attached to the Mass, as we may still see by the Blessing of the fonts on Holy Saturday and the Vigil on Pentecost. The same thing may be said about Confirmation, which moreover at

that time was not separated from Baptism. Penitential exercises, or those at least of public penitence, are also inserted in the Mass, or are attached to it, as the Blessing of the Ashes on Ash Wednesday (a ceremony originally reserved for

penitents); above all, the reconciliation of penitents on Holy Thursday. It is hardly necessary to show that the Sacrament of Orders has a relation to the Mass :— “ *Sacerdotem oportet offerre* ”—the priest has to offer, says the Pontifical. Each ordination, from Minor Orders to the Consecration of Bishops, as well as the Blessing of an Abbot, an Abbess, and the Monastic Profession, takes place at a certain moment in the Mass.

There is a special Mass for Mariages; and Extreme Unction itself presupposes the Eucharist as one of its elements. The dedication of churches, the anointing of Kings and Queens, the burial of the dead—all great and solemn Blessings presuppose and take for granted the Sacrifice of the Mass. It is also the centre of the Sacrifice of Praise, and all the canonical hours of night and day are in close relation with it.

III. EFFICACY

From this comparison with all the other Christian or non-Christian rites the excellence of the Mass is obvious. It may be proved in another way.

We must study the efficacy of this Sacrament in the lives of the Saints. We then understand what that moment of the day may be for a Christian who has a lively faith and who lives a Christian life, when, like the Apostles, he is invited by Christ to take part in this Divine Banquet, when, like John, he is asked to lay his head on the Heart of his Master; when Jesus gives Himself to

him under the form of food, so that he may become one with Him. Who can describe the transports of ecstasy of a truly Christian soul

during these Divine moments? “ Away with the infidels, away with the heathen!” we exclaim with the Deacon, before we read once more the famous words in which Bossuet compares human love and the transports of Love Divine in the Eucharist. ¹

Thus we understand, since this impression is so deep, that we have arrived to-day at the point — shall we say through a more penetrating



EUCCHARISTIC CONGRESS AT CHICAGO.— *This Congress assumed immense proportions; extending over a large area. The altar here seen stood in the midst of a stadium capable of holding 200,000 people. It was about 100 feet high.*

¹ Meditations, 24th day.

THE MASS COMPARED WITH OTHER RITES

intelligence of the Eucharistic Mystery, or by a need which our surroundings render more urgent? — when we yearn to receive Our Lord in the Blessed Sacrament every day.

Without pressing the point, we must also notice the influence

which this daily reception exercises on a life. Beyond the Sacramental Grace, which is of illimitable efficacy, the response of the soul must also be taken into consideration. To quote from the same meditation of Bossuet :

“ The soul must be joined (to the body) ; for what is bodily union if spiritual union be absent? He who is united to God, who remains attached to Him, is the same Spirit with Him (I. Cor. VI. 15, 16.) He has the same will, the same desire, the same felicity, the same object, the same life. Let us then unite ourselves to Jesus, body to body, soul to soul ”.

The Eucharist is food and drink ; it produces in the soul the same effects as nourishment does in the body. It sustains, revives, strengthens, and brings about growth.

Moreover it is a great school in which Christ teaches us that humi-



THE OFFERING AT THE ALTAR. — (From Rohault de Fleury : „ La Messe. ”)

lity which brought Him down to a lowly station ; that obedience which made Him submit to the will of men ; that patience which makes Him await our good pleasure. Above all it is a great lesson in that charity which unites us to our brethren, with

whom we are but one body in Holy Communion. This is the expression (already quoted) of St. Paul : “ For we, being many, are one Bread, one Body : all that partake of one Bread. ” (I. Cor. X. 17.)

Finally, it attaches us more closely to the Church which offers Christ in the Mass, and which is associated with His priesthood. The old *Anaphora* of the third century addressed the Father thus : “ We beseech thee to send the Holy Spirit into the oblation of Holy Church ”. It glorifies God the Father through Christ in the Holy Ghost and the Church. It is like an echo of that fresco in the catacombs of which we have already spoken, which shows on one side a priest standing, and on the other, a woman in prayer.

This excellence of the Eucharistic Sacrament will appear even more clearly in the following chapter. ¹

¹ See bibliographical notes, Ch. vii.



RAPHAEL: THE DISPUTE ON THE BLESSED SACRAMENT. In the Vatican Palace. — This is one of the finest and most justly celebrated of Raphael's paintings. It is on two planes, which answer to and complete each other. In Heaven Christ in glory holds out His hands, still pierced with the stigmata of the Passion. Near Him are Our Lady and St. John the Baptist, surrounded by saints and angels. On earth the centre of the scene is occupied by the altar on which shines the monstrance holding the Consecrated Host. Popes, bishops, theologians, poets, and artists contemplate the altar and adore Our Lord, to Whom they owe their finest inspirations. (Photo Alinari.)



H. AND J. VAN EYCK : THE MYSTIC LAMB. — *Altar piece of the church of St. Bavon, Ghent. One of the most beautiful paintings of the Middle Ages. In the midst of a great plain the Lamb stands on an altar surrounded by praying angels. In the background, the Church Triumphant; in the foreground the Church Militant, grouped round a fountain to symbolise Baptism.*

V

THEOLOGY OF THE MASS

The preceding chapters will have sufficiently shown that the Eucharist occupies an important place in Catholic theology. Usually an entire and very considerable treatise is devoted to it, as to Grace, the Incarnation, the Trinity, and the principal Christian dogmas.

In this treatise theologians study by means of the texts of Holy Scripture, of the Fathers, of the liturgies, and by all the other evidence of antiquity the historic and dogmatic relation which exists between the Mass, the Eucharistic Feast, and the Sacrifice of the Cross. They show how the Eucharist is at the same time a Sacrifice and a Sacrament; they explain in

what Transubstantiation consists—that is, the changing of bread and wine into the Body and Blood of Our Saviour Jesus Christ; they study the effects of Communion in the body and soul of the communicant.

We cannot here go at length into these questions upon which theologians have bestowed so much learning and labour. The luminous treatises of St. Thomas Aquinas, Lugo, Suarez and those of modern theologians, notably Franzelin, Billot, La Taille and Lepin, are of a nature to satisfy the most exacting. Those who cannot avail themselves of these works, which are necessarily difficult of access,



MELCHISEDECH OFFERING BREAD TO ABRAHAM. — Sculpture in the Cathedral of Rheims. This scene is better known as "The Knight's Communion." (Photo Ets. Levy et Neurdein.)

will find an easy explanation in some of the books mentioned in Chapter VII.

But it is to St. Thomas and the great theologians that we must turn if we wish to study deeply the nature of the Sacrament of the Eucharist and the questions of matter and form. It is in these writers too that we shall find fully treated the question of the Real Presence of Christ in the Sacrament, and of His Permanence under the Species. We have alluded to the consequences which this article of theology has had upon the development of Catholic piety and Christian art. This is one of the points upon which the Protestants of the sixteenth century separated themselves most violently from traditional teaching and Christian use. Anglican theologians, of whom some of the more conservative seem to wish to revive several Catholic

practices, find themselves involved in lively discussions on the Reserved Sacrament, on the Tabernacle, on all the consequences of the Real Presence of Christ in our churches.

The question of sacrifice opens a new field to the researches of theologians. In what does the essence of sacrifice in general consist? What are the nature, the conditions, and the fruits of the Sacrifice which Christ Himself offered on the Cross? Where is the place of reason in the explanation of this Mystery?

It is rather difficult to give a notion of sacrifice which will satisfy at the same time the theologians, the philosophers, and the historians of religions. This is the reason why we have so large a number of definitions of sacrifice. Generally speaking we may say that sacrifice, which is distinct from every other religious act, is an offering made to God by man, in recognition of His sovereign dominion over every creature. A point on which all are more generally agreed is that sacrifice, under one form or another, finds a place in all religions, even the most rudimentary and barbarous. Thus if the Mass is not a sacrifice, the Christian religion, which claims to be the most perfect of all, would on that point be inferior to the others. This is the argument upon which theologians rely strongly in dealing with Protestants who do not admit that the Mass is a Sacrifice, nor that it has any relation with the Sacrifice of the Cross.

This principle once laid down, it is not difficult for theologians to prove, by the nature of the Sacrifice of the Mass, by the study of its

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qualities and fruits, that of all sacrifices it is the most excellent. ✓ It is the Blood of the Lamb, the Blood of the New Testament, as distinguished from the old covenant of Moses, sealed in the blood of the sacrifice of animals. It follows that Christ, Who is the Victim and the immolated Host, is also the Priest of the New Law, since He offers Himself. He is prefigured by the priest Melchisedech, who offered the sacrifice of bread and wine for Abraham. The Epistle to the Hebrews marvellously describes all these analogies between the Sacrifice of Christ and those of the old law.

As the outcome of these theses, theologians establish further that the Sacrifice of the Mass is worthy of adoration,¹ is Eucharistic, propitiatory, and impetrative. These terms deserve an explanation, for they explain more fully the nature of the Mass.

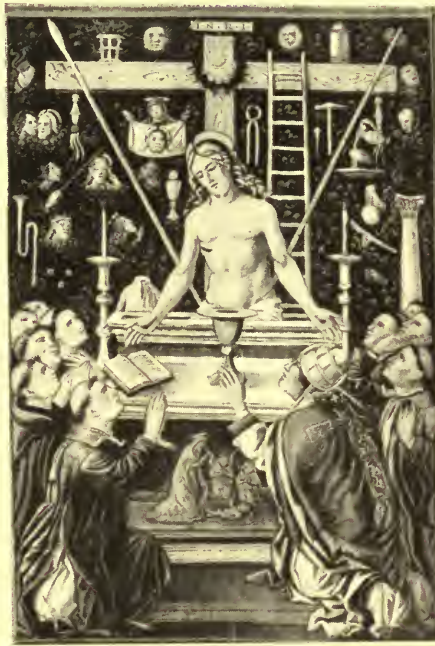
Eucharist, as we have said, means *thanksgiving*. The Mass is the Supreme Thanksgiving. The priest who represents

the faithful, or rather, the Church which contains them all, gives thanks to God the Father by the Son, in the Holy Ghost, for all His benefits: for His Providence, for the Incarnation, for Redemption, as the ancient *Anaphora* says. Christ is there as Priest and Victim at the same time. What thanksgiving can equal that? ✓

The Mass is also a Sacrifice of *Adoration* due to God alone. The Church offers Him this Sacrifice through Christ, Who alone can give to God a worthy offering. This is why the Mass is also pre-eminently the Service of *Praise*; and why it is the centre of that Divine Praise from which radiate the Canonical Hours of day and night. ✓

It is also a *Propitiatory* Sacrifice: that is, it has the power of expiating our sins, of pardoning our crimes, and of causing God to look on us with favour.

Lastly, it is *Impetrative* because it obtains grace for us. Of all these characteristics Protestants



THE MASS OF ST. GREGORY. — Christ, rising from the tomb amidst all the instruments of the Passion, appears to St. Gregory, thus showing the reality of His Presence on the altar after the Consecration. The Pope and his assistants fall on their knees at the sight of the miracle. (From the "Sforza Book of Hours," British Museum. (Photo. Oxford University Press.)

¹ *Latrenticus*. The word cannot be expressed in English as a simple adjective.

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solely recognise the Eucharistic value of the Sacrament. This is why the Mass for them is no true Sacrifice ; and consequently their ordi-

nations have been proclaimed invalid by the Holy See, since without Sacrifice there [can be no true Priesthood.



THE SACRIFICE OF ABRAHAM is one of the types of Our Lord. The angel stays the arm of Abraham lifted to strike Isaac, and points out in a bush the ram which is to be sacrificed. (Les Joyaux de l'Arsenal. Photo Berthaud.)



PH. DE CHAMPAIGNE : THE LAST SUPPER. — (Louvre Museum Paris.)

VI

THE MASS IN ART : ARCHITECTURE. PAINTING. MUSIC

It would be merely an impertinent pretension to attempt to deal in a few pages with a subject which needs volumes to do it justice. We can but trace the paths which lead into this vast forest, and give us some notion of its size and extent. Yet the examples quoted will at least be sufficient to prove the depth of the impression which this Mystery has made upon the hearts, the imagination, and the intelligence of mankind; inspiring countless masterpieces ;

works of art so innumerable that a complete catalogue of them will probably remain for ever an impossible achievement. ¹

This little Host, this Wine, elements of the Sacrifice of the New Covenant, have become, as it were, a home in which, one by one, all the Arts in turn have been renewed, inspired. The Host is hidden in a *ciborium* of silver or gold ; It is exposed in a monstrance on which the richest work of the goldsmith has been lavished, and

¹ See bibliographical notes, Ch. vii.



THE CIBORIUM FROM THE BEGINNING TO THE PRESENT DAY. — *In early times the Hosts intended for the sick or reserved in the church were enclosed in cylindrical boxes with a cover; with or without a foot. These were called pyxides; and were encased in enamels or ivory. From the thirteenth century appears the globe-shaped cup made in equal halves, of which the cover was supported by hinges. The shape of these cups has seen gradually modified and hollowed: the upper part is no longer hinged. The modern chalice is made on the simplest lines.*

which is often studded with the most precious jewels. Processions have been organised, that It may be venerated by the people; and sometimes, as at Burgos, It passes through the midst of the crowds, borne on a silver chariot, the chariot of the Blessed Sacrament. The *ciborium* in which It lies hid, the tabernacle which rises above the altar, the retable or reredos which surmounts it, each in its turn has been decorated as far as decoration was possible; while the gradins of the retable are laden with candlesticks and precious vases of beautiful design. The chalice and paten, the cruets for wine and water, the lamp which burns in the sanctuary, the tabernacle under all its various forms, the

Dove-shaped hanging pyx, the iron mould in which the Hosts are made, the Pax, all the sacred utensils, as well as the vestments — we can see in such a collection as that of Rohault de Fleury, which is yet far from being complete, in what manner all these have been wrought and adorned to be used in Eucharistic worship.

The Diptychs, which stood on the altar, and from which were read the names of the living and the dead for whom prayers were offered in the Mass, deserve an admirable page of their own in the history of carved ivories. The altar cards, Gospels, Epistles, Missals have been encased in magnificent bindings, some of ivory or silver, which will remain among the



THE EUCHARISTIC DOVE. — *The Eucharistic Dove was suspended from a bracket above the altar or from the ciborium before the tabernacle came into existence. It contained the Reserved Hosts. (Cluny Museum, Paris.)*

chief marvels of our libraries and museums. The illuminations with which they are enriched are the sole evidences for many centuries of the history of painting. Needless to say that the types of the Mass in the Old and New Testaments, or some one of its episodes, are the subjects most frequently chosen for treatment, as many a Book of Hours will show. The vestments worn by the priest, which even in our own times remind us of the vestments of the Roman consuls, have opened a new field to the skill of Christian artists, in which they have achieved wonders.

But architecture and sculpture have not allowed themselves to be outdistanced. While craftsmen illuminated missals, while workmen wove the silk of vestments of which the ornaments were chiselled by the goldsmiths, while blacksmiths forged with their heavy hammers the wrought iron of sanctuary screens, while founders melted the metal for the bells which should call the faithful to Mass, architects and sculptors rivalled these artists in zeal, imagination, and talent. They, too, set themselves to the work. They conceived plans which raised around the altar where Mass was celebrated a choir sustained by columns; which erected vast and yet vaster churches for the faithful; churches which, issuing from the crypt of the catacombs, borrowing some of their elements from the Roman basilica or the heathen temple—indeed from all the monuments of antiquity—have nevertheless preserved a definite character of their own. Thus Byzantine, Roman, or



VAN EYCK : THE MASS OF ST. GREGORY. —
Christ appears to Pope St. Gregory just as he has consecrated the bread and wine.



LE SUEUR : THE MASS OF ST. MARTIN. —
Sulpicius Severus relates that one day, as St. Martin was celebrating Mass, he suddenly saw a fiery globe rise in the air above his head. This miracle has been very popular with painters. (Louvre, Paris. Photo Giraudon.)



SIMONE MARTINI : ST. MARTIN CELEBRATES MASS. — Another representation of the miracle which marked the Mass of St. Martin. The painter has even introduced angels, which are not mentioned by the historian. (In the Upper Church of St. Francis, at Assisi.)

Gothic churches have sprung up through the length and breadth of our Christian countries : glorious edifices which are still the despair of disconcerted modern artists, obliged to own themselves conquered, incapable in any case of surpassing the skill of their predecessors, or even of attaining to it. The workmen of to-day are no longer capable of such effort, such success as the Faith coupled with Christian genius has produced in the past. Still, even they place all the resources of their talent, of industry and modern technique at the disposal of the Church, and they have sometimes produced a masterpiece.

Painting—to name it last—has

not remained outside this movement. It also has felt the impression we have described. We have spoken of the labours of the copyist, of the humble illuminator to make the missal reveal to all the spiritual treasures contained in its text by the care given to its material execution. We have alluded to the frescoes in the catacombs, the decorated interiors of glasses, and to other things recalling a simple art, crude in execution but refined in its symbolism, which rivals that of Pectorius of Autun or Abercius of Hieropolis. We must wait centuries before this art of fresco-painting, apparently lost after the catacombs were deserted, revives and ventures to reappear on the walls of our churches. Sculpture had preceded it in the vaulted roofs of our Cathedrals, in the carved wood of the stalls, in the church doors, in the bronze, stone, or marble of capitals and gargoyles ; while the glass-workers and artists in mosaic supplemented for a time the labours of the sculptor with their painted windows and figured panels.

But at last the time came when Art could sing its hymn of praise in frescoes, in paintings on canvas, sometimes in the panels of a triptych. It has produced masterpieces of this sort which will never be surpassed. The polyptych of the Van Eyck brothers is not merely a monument of patience and skill : it is a page of dogma on which our professors of theology comment in their lectures ; and in which the *Triumph of the Lamb* sums up the entire history of the Old and New Covenants. Raphael's *Dispute on the Blessed Sa-*

crament might also be called the *Triumph of the Eucharist*; and theological inspiration is shown in each face. How many other paintings might we not mention to illustrate the history of the Mass?

For the sake of order we might group these paintings under a few principal heads: 1) the Last Supper, the Meeting at Emmaus, the Marriage in Cana, &c; 2) themes drawn from legend or history, such as the Mass of Bolsena, of St. Martin, St. Gregory, St. Leo, St. Giles—all of which refer to some legend in hagiography or to a miraculous Mass. All these pictures, before going to adorn some wall in the Vatican, were depicted in manuscript Missals or in Books of Hours, whence by means of engravings on wood (much sought after now by collectors) thousands of copies were reproduced.¹

As to music and poetry, they have borne their homage to the Eucharist from the beginning. The Christian hymns of which Pliny speaks in the second century, the *Kyrie*, *Gloria*, *Alleluia*, and *Sanctus*, the doxologies and many other chants which belong to this category, as well as the Psalms of David, were sung at Mass from the earliest times. The texts of St. Paul, of Tertullian, and many others, leave us no doubt in this respect. The beginnings of the Gregorian chant, which was the first to accompany the words of the Mass with its melodies, are as yet enveloped in obscurity. To discover the written proofs of its existence we must go back to the



ST. MARK MASSACRED AT THE FOOT OF THE ALTAR.—*St. Mark, the disciple of St. Peter and Bishop of Alexandria, is massacred at the altar where he was about to celebrate Mass.* (From the "Très Riches Heures" of the Duke de Berry. In the Condé Museum, Chantilly.)

ninth century; though then it was fully developed and had reached maturity. It emphasises every *formula* of the Mass from the Introit to the Preface; from the *Sanctus* to the Communion.

There was to be born from the Gregorian chant another kind of music, richer, more varied, fuller, but of a character perhaps less religious; and just as from the Prose, or Sequence, with its dialogues, its personages, its scenic representations, has issued the Mystery Play, so from the simple, austere Gregorian chant have issued the Masses of Vittoria, Palestrina, Beethoven and Bach, of Liszt and Franck; artists who sought their highest inspirations, like the

¹ Such reproductions will be found in books mentioned in Chapter VII.

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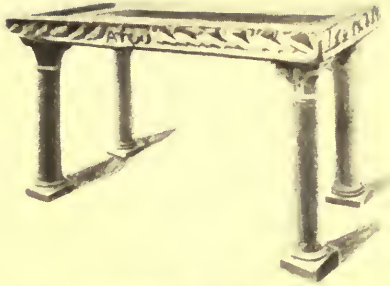
author of *Parsifal*, in the Mystery of the Body and Blood of Christ.

Insufficient as it is, this *résumé* will give us some idea of the germi-

nation and florescence which has been brought about in the world of Art by meditation on the Christian Sacrifice.



REMBRANDT : THE PILGRIMS OF EMMAUS. —
In the presence of the disciples, whom He has met on the way to Emmaus, and to whom He has explained the Scriptures, Jesus breaks bread, according to the rite inaugurated by Him at the Last Supper. Then the eyes of the disciples were opened, and they recognised their Risen Master.



THE ALTAR THROUGH THE AGES. — To the left, from top to bottom : table-shaped altar of the seventh century, used for a very long period ; ciborium altar which appeared in the fourth and fifth centuries in Italy, which has kept up the tradition ; Roman altar, with rectangular base, ornamented with arcades upon small columns. To right : altar of the fifteenth century, with sculptured retable ; modern altar.



J. CALLOT : THE LAST SUPPER. — Christ, surrounded with an aureole, distributes the consecrated bread to the Apostles. A number of servants move around the guests. The engraver has represented the Last Supper in the midst of a setting whose solemnity is worthy of the seventeenth century, when he lived.

VII

LITERATURE OF THE MASS

Were all the books which have been published about the Mass assembled, they would form a considerable library. One can form an idea of its extent by reading, in the *Topo-Bibliographie* of Canon Ulysse Chevalier the two articles *Messe* and *Eucharistie*, which are yet far from being complete. The British Museum contains four volumes *in-folio* of the titles of works almost exclusively on this subject. The author of a recent work on the *Origins of the Eucharist* wrote : “ No problem of religious history has brought forth so many books, pamphlets, articles. From 1890 to 1899 not less than two hundred articles have appeared on this subject in reviews and periodicals. ” Corblet, of whom we shall speak again, has also given a considerable bibliography of the authors of

works on the Mass. Of all these we shall only mention the most important : those which form a synthesis, or which by their value deserve our attention.

La Perpétuité de la Foy de l'Eglise Catholique touchant l'Eucharistie défendue contre le livre du Sieur Claude, &c., is one of those enormous works in six volumes *in-quarto*, before which the frivolity of our own age draws back aghast, but in which the solid and highly-cultivated mind of M^{me} de Sévigné took delight. It originated in that theological and literary workshop which was Port-Royal, where so many arms of tempered steel were forged—not all, unfortunately, of perfect orthodoxy. Arnaud and Nicole, who, however, did not sign their work, published the first three volumes in Paris (1669-1674).

A new edition and a continuation in three more volumes was published by Renaudot in Paris (1704-1713). The work made a great sensation, and converted Turenne. It threw the Protestant controversialists into confusion—the Sieur Claude, Rivet, Aubertin and others. They tried to retaliate, but were finally submerged beneath the weight and number of texts. In a word, the *Perpétuité de la Foy*, as its title indicates, proves by the study of the Fathers, of the most ancient writers, by the whole Catholic tradition since St. Paul, that throughout Christendom, through all the variety of rites and usages, the Latin, Greek, and Oriental churches have always believed in the Real Presence of Christ in the Eucharist, in Transubstantiation: that there is unity, perpetuity, an uninterrupted chain of witnesses on this subject in the Church. The work, composed after the manner of Tillemont, on all the most authentic texts, is a masterpiece of solid, extensive learning, and of loyal discussion.

The study of epigraphy and of archæology, the discovery of inscriptions and first-hand texts in the last century,

would have afforded fresh arguments to this book, which now, owing to these very things, appears a little out-of-date; though it is still of the greatest value.

Pierre Lebrun, of the *Oratoire*, writing later, profits by the labours of Port-Royal, adding to them the results of his own researches. According to his title he holds to *L'Explication littérale, historique et dogmatique des Prières et des Cérémonies de la Messe* (Paris, 1716-1726). His work, which has become a classic, has often been republished. After the explanation promised by the title, the book contains learned dissertations on both Latin and Oriental liturgies, and on those of which little was

known at that time, the Ethiopian, Coptic, Jacobite, and Nestorian rites; even going as far as those of heretical sects, such as the Anglican, Lutheran, etc. His work is full of the widest information. Lebrun had sought for first-hand information among our missionaries, and even among our ambassadors and consuls, thus procuring valuable documents and texts. The conclusion of his book is on parallel lines with that of the authors of



RIBALTA: THE MASS OF ST. GREGORY. — Pope St. Gregory celebrates Mass, while the Holy Ghost, in the form of a dove, flutters around him. The painter is guilty of an anachronism in here representing the Elevation.

La Perpétuité de la Foy, and confirms it ; showing that all the liturgies of Christendom, in spite of their divergences, repeat the same lesson on the Eucharist and the Mass ; teaching the same faith and the same doctrine. In our own opinion the work, even in the light of the most recent discoveries, still remains the best book written on the Mass.

Bossuet, in his *Méditations sur l'Evangile (La Cène)* has treated in a few chapters—masterfully, as is his way—the chapters of the Gospel dealing with the Eucharist. In his other works he fights against *Sieur Claude*, Minister of Charenton, and the other pastors of his time, with the aid of the Doctors of Port-Royal and of Renaudot. His *Explication de la Messe* and his other writings form a complete code of doctrine on the Eucharist. As so many books have been written, such as *Bossuet and the Bible*, *Bossuet and the Fathers*, *Bossuet and Devotion to the Blessed Virgin*, *The Philosophy of Bossuet*, *the Politics of Bossuet*, it would surely be easy to compose another on the Eucharist and the Mass which would show that he yields to none in the height and depth of his doctrine on this subject.

In the last century Rohault de Fleury, picking up the broken threads of tradition in France, published a monumental work in eight folio volumes, entitled : *La Messe, études archéologiques sur ses Monuments* (Paris, 1883-1889). As its title indicates, it is the iconogra-

phical history of the Mass. The writer there studies, especially from the first to the sixteenth centuries, pictures, sculpture, manuscripts, missals, books of the Gospels and Epistles, altars, tabernacles, pulpits, ambos, retables, crosses, moulds for making Hosts, lamps, candlesticks, bells, organs, vestments and liturgical ornaments, croziers, mitres, even combs, sandals, gloves worn by prelates, pectoral crosses, rings—in a word, everything great or small that has to do with the Mass. It is a work of incalculable value ; a collection of priceless information, to the gathering of which the author and his son consecrated their lives ; and which may serve as a stepping-stone to further researches. It goes without saying that such a book must of necessity leave certain tracts unexplored which may be described by its successors. We may give one example, that of the book of Father J. Braun, S. J., who has begun the publication of a great work in two volumes on the *History of the Christian Altar* (the book is in German), published at Munich (1925), which would form but a single chapter in the work of Rohault de Fleury.¹

About the same time the Abbé Jules Corblet, formerly editor of the *Revue de l'Art Chrétien* and well-known as an archaeologist, published two volumes on the Eucharist which also contain exhaustive researches on the history of the Mass, the miracles of the Eucharist, and its principal surroundings,

¹ The *Aleuin Club Collection* has published numerous engravings relating to the Mass, taken from ancient MSS or from Book of Hours; notably (Vol. I) *English Altars* (1899), and (Vol. X) *Fifty Pictures of Gothic Altars* (London, 1922).

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such as altars, vases, ornaments and vestments. This work is rather discursive, and occasionally makes a few incursions into the domain of Rohault de Fleury, to which nevertheless it is a useful corollary; for it treats its subject from the historical, dogmatical and liturgical standpoints.¹

A complete and methodical bibliography of the Eucharist and the Mass would be of the greatest value. In the meantime, until this work shall appear, we may refer over and beyond the *Topo-Bibliographie* of the Abbé Chevalier (the word MESSE) to the Catholic Encyclopedia (words EUCHARIST, MASS, &c.) and to the *Dictionnaire de Théologie Catholique* as well as to the *Dictionnaire d'Archéologie Chrétienne et de Liturgie*.

Among the numerous works published in English on the Mass we will only cite the following :

BRIDGETT (Rev. T. E., C.S.S.R.)
A History of the Holy Eucharist in Great Britain, with notes by Fr. Herbert Thurston, S.J. (Fol. London, 1908.)

DUCHESNE (Monseigneur)
Christian Worship : Its Origin and Evolution. Translated by M. L. McClure. (London, 1919.)

FABER (Rev. F. W.)
The Blessed Sacrament. (London, 1855.)

FORTESCUE (Rev. Adrian)
The Mass, A Study of Roman Liturgy. (New ed. London, 1914.)

GIHR (Rev. Nicholas, D.D.)
The Holy Sacrifice of the Mass, dogmatically, liturgically and ascetically explained. Translated from the sixth German edition. (Eighth edition; St. Louis, Mo. and London 1929.) Contains a bibliography of the more important works on the Mass.

HEDLEY (Bishop)
The Holy Eucharist. (London, 1907.)

HUSSLEIN (Rev. Joseph, S. J.)
The Mass of the Apostles. The Eucharist : Its Nature, Earliest History and Present Application. (New York, 1929.)

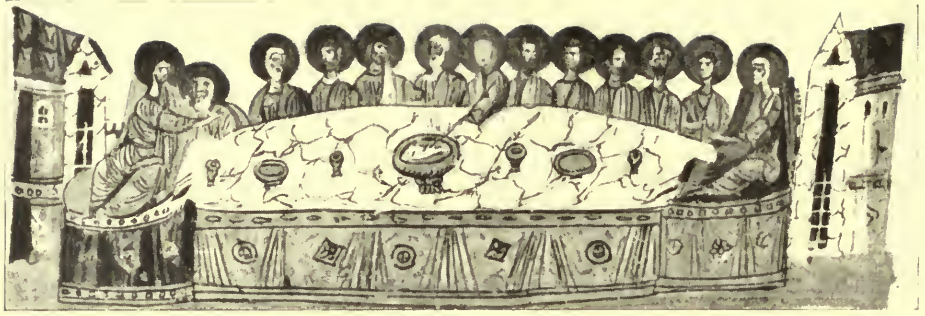
* ROCK (Daniel)
Hierugia or the Holy Sacrifice of the Mass, with Notes and Dissertations elucidating its Doctrines and Ceremonies, and numerous illustrations by Daniel Rock, D. D. Revised by W. H. James Neale. (Fourth edition, 2 vols. London, 1900.)²

* STONE (DARWELL) :
A History of the Doctrine of the Holy Eucharist. (2 vols. London, 1909.)

VONIER (Rt. Rev. Abbot)
A Key to the Doctrine of the Eucharist. (London, 1925.)

¹ *Histoire Dogmatique, Liturgique et Archéologique du Sacrement de l'Eucharistie* (2 vols. in 8vo. Paris, 1885-1886).

² An asterisk * is placed before works written by non-Catholics.



THE WORDS OF JESUS TO HIS APOSTLES DURING THE LAST SUPPER. — *Our Lord extends His hand towards a dish which appears to contain a fish. The twelve Apostles are depicted with aureoles : the painter seems to have forgotten the treason of Judas, and to have grouped his subjects for the sake of symmetry only.* (Painting taken from a Byzantine Gospel-book of the eleventh century. Greek MS. in the Bibliothèque Nationale, Paris. Photo Berthaud.)

CONCLUSION

The existence of the Mass without essential change for twenty centuries ; the unity and persistence of tradition on this point, is an argument in favour of the Unity of the Church, of Her Apostolicity, Her Catholicity, and consequently of Her Sanctity and Her Divinity. On this apologists have rightly insisted. This unity in essential rites and in the Faith of which these are the expression allows us to retrace our way, by means of these different streams, to the One Source—the Apostles sent by Christ and taught by Him.

Bossuet in his *Histoire des Variations* drew an argument from their diversities of doctrine to convince the different Protestant sects of error. The same argument might be used against heretics regarding the history of the changes which they have made in the conception and practice of this essential rite. On the other hand this uniformity, this continuity, affirmed by documents to which the researches of the last fifty or eighty years have

brought fresh evidence, furnish to Catholic apologists a useful argument to prove that the basis of the Institution of the Eucharist can only be the most formal and precise act and word of Christ Himself ; which means that the Institution of the Eucharist goes back to Him alone.

The efforts of the rationalists to demonstrate that the Eucharist is originally only an obscure mystery, more or less inspired by the pagan mysteries ; an exaggerated and realistic interpretation of some farewell words of Christ at the Last Supper which He took with His disciples ; this attempt at transposition, which would take from Our Lord the initiative of the Eucharistic Institution, and attribute it to a vague sentimentality on the part of certain anonymous disciples of the earliest Christian communities, is incapable of accounting for this prodigious fact.

Applied to the Eucharist, it is the same argument which would explain the Resurrection of Christ

CONCLUSION

Jesus, and the ineffable events which have resulted from it to the whole world, by the illusion of the disciples, whose heart and imagination caused to appear amongst them the phantom of a Risen God. Might we not ask how it happens that the same regret in the heart of a mother, or in the imagination of relatives or friends has never brought back for them the living image of the beloved dead?

In the same way, however exalted we may suppose the feelings of the disciples to have been, however strong their hallucination, all this would not have sufficed to found faith in the presence of Christ under the Species of bread and wine in the first Christian communities. We can see what the *Agape* had become in the course of two centuries, since it had no part in the words of eternal life. The negation of the Mystery and the miracle involves here, as elsewhere, the acceptance of a mystery and a miracle more difficult to credit than the first. It would be a thing incredible and unheard-of that from isolated and independent interpretations, from feelings of love and desire, however ardent, an Institution should arise whose *formulæ* and acts may have been modified by time and space, but which has never varied as to the sense, the interpretation, and the meaning of the words :

This is My Body; This is My Blood.

Thus in all security, with the conviction of his intelligence, as well as with the faith of his soul and the aspiration of his heart, the faithful Catholic may assist at Mass and approach the Sacrament of Life.

The Institution of the Eucharist corresponded so well with the whole of the teaching of Christ ; it was so admirably adapted to the feelings which He had awakened in His disciples, that, though it was a prodigious revelation of His love, it was not to them a scandal. And St. Paul could not have astonished the faithful at Corinth, some of whom had been the contemporaries of Christ, when he said to them: *Whosoever shall eat this Bread, or drink the Chalice of the Lord unworthily, shall be guilty of the Body and of the Blood of the Lord.* (I. Cor. XI. 27.)

Lastly, the history of the Mass and the Eucharist, and of the marvels wrought by It in the world, has also its demonstrative force, to

which such rationalists as Taine or Maxime du Camp have rendered justice. The Eucharist is Its own proof. It acts slowly but surely in the heart of the faithful. If It came to an end the whole fabric of Christianity would crumble. On the other hand, It alone sums up, confirms, explains



DELLA ROBBIA : THE COMMUNION OF THE APOSTLES. — *One of the finest bas-reliefs of this great sculptor. St. John is leaning on the breast of Christ, Who looks sadly upon the Apostles from whom He is about to be separated.* (After a model of the "Art Catholique." Ancient and modern sculpture.)

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the whole of Christianity, and crowns it.

It is the Eucharist which implants the Faith in the heart of believers; the Eucharist which acts like hidden leaven in the members and in the whole body of the Church. Let the Christian soul correspond with this action, and it

will progress in the way of sanctification.

The author's only ambition has been to make clear to his readers the value, and the religious and social meaning of the Eucharist, and the sense of the Mass in which the Sacrament is accomplished. May he have succeeded!



QUENTIN MATSYS : THE MARRIAGE IN CANA. — *The water, miraculously transformed into wine at the marriage in Cana, is a foreshadowing of the Eucharist. The Blessed Virgin begs Her Son to bless the great jars of water. The guests await the intervention of Christ with a rather troubled confidence.*

APPENDIX AND NOTES

I

THE BREAD, WINE, AND WATER OF THE MASS

The Church uses Nature in her designs. She takes such material substances as water, oil, milk, honey, salt, wine ; sets them apart for a supernatural purpose ; and to that end sanctifies them. Every Sunday she blesses water for the use of the faithful ; candles on the day of the Purification—the “ Feast of Lights, ” or “ Candlemas ; ” ashes on the first day of Lent, in sign of penitence ; palms on Palm Sunday. In a magnificent and wholly symbolic ceremony on Holy Thursday she blesses the

oil for the anointing of the sick and that for catechumens ; the oil of Holy Chrism for Baptism, Extreme Unction, Confirmation, Ordination, the anointing of Kings, the blessing of bells and other ceremonies. On Holy Saturday takes place the blessing of fire, and that of the Paschal candle in another rite which recalls that ancient one of *Lucernarium* ; and in which the poetry of the liturgy perhaps reaches its highest point. The same day, as well as the Vigil of Pentecost, are chosen for the blessing of the

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fonts, or baptismal waters. Again, the Church blesses bread, wine, eggs, fruits, vegetables—all, in fact which can be made use of by man.

In thus acting, she does but follow the example of Christ, Who daily blessed the bread eaten by His disciples, according to the custom of the Jews; Who told the Apostles to anoint the sick with oil (St. Mark VI, 13); Who chose water as the matter of the Sacrament of Baptism. As to the Eucharist, He took bread and wine to signify the Mystery of His Body and His Blood: the bread which nourishes, the wine which fortifies. He had already designed them for this in anticipation, when He miraculously multiplied the loaves to feed the waiting crowds; and the wine at the wedding in Cana. In the Old Testament the priest Melchisedech offered bread and wine in sacrifice; the manna of the desert is called the bread of Angels; it was in blood that the Old Covenant was sealed between God and His people (Ex. XXIV. 8.); it was with the blood of the lamb slain at the Passover that the doors of the Israelites were signed as a protection.

But the bread and wine which are food and drink are capable of another symbolism, which the Fathers of the Church and mystic writers have delighted to develop. As the blades of wheat are scattered over the plain before the harvest, then made into sheaves, then crushed beneath the millstone, and lastly put into the oven to make a single loaf, thus the elect are united in the same Church, and form but one body in Christ, Who gives Himself to them, and unites them all in Himself. In the same way grapes are gathered; and thrown into the winepress, which crushes them to extract the wine; thus Christ, crushed beneath the sufferings of His Passion gives His Blood to the

faithful to drink; and it is in Him that we are one. *For we, being many, are one Bread, one Body: all that partake of One Bread.* (I Cor. X. 17.)

Papini has sung of this bread in lyrical language: "Born of the earth, this bread was once a green carpet sprinkled with lilies, a ripening blade bending on its stalk heavy and fair." He has described how much fatigue and anxiety are contained in a mouthful of bread: "The great oxen who draw



THIERRY BOUTS: THE MANNA. — "Your fathers did eat manna in the desert and are dead. This is the Bread which cometh down from Heaven: that if any man eat of It he may not die." The Hebrews are here seen in the act of gathering up the manna fallen from Heaven. (Photo Bulloz.)

the harrow, the peasant who casts the grain by handfuls on the winter soil, the young grass which tenderly triumphs over the damp darkness of the earth, the reapers bending low with sunburnt necks... Whole days — and the sickle at night has grown heavier than a pick-axe—and still the sheaves have to be bound, and after that carried to the threshing-floor, beaten... ”¹

Water is added to the wine at Mass according to a most ancient tradition ; for although the Gospel does not speak of it there is no



MIRACLE OF OUR LADY. — “ *The memorable miracle of the voice of a Virgin which was heard during Mass.* ” (Miniature taken from the “ *Miracles de Notre-Dame* ”. MS. in the Bibliothèque Nationale, Paris. Photo Berthaud.)

doubt that, following the Jewish custom, Our Lord did mingle water with the wine in the cup at the Last Supper. This water, which by the power of the words of consecration is transformed into the Blood of Christ, signifies the union of the faithful with Him in the Eucharistic Mystery, or yet again, the union of His two natures, the Divine and the Human, in One Person. Because

of this the Monophysite heretics, who recognised but one nature in Christ—the Divine—refused to use water in their own rite.

II

THE GESTURES USED IN THE MASS; SACRED VESTMENTS; LITURGICAL COLOURS

Christian worship does not merely consist of words which are spoken with our mouths, but in gestures and actions of the body, and in attitudes.

In so doing the Church is in communion with every race of mankind, which expresses its feelings and impressions as much by bodily gestures as by words. All have understood that in prayer ges-

tures must be united to words. This includes even dancing, of which the religious origin is to-day admitted by the greater number of ethnologists; for the very attitude of the body may be a prayer. To bow the head, to kneel, to prostrate oneself, to strike the breast, to raise eyes and arms to heaven in a gesture of appeal or supplication are all forms of prayer, universal

¹ *Storia di Cristo*. Translation.



THE ELEVATION. — *The priest raises on high the Host for the adoration of the faithful. It is known that this rite of the Elevation was not introduced into the liturgy before the Middle Ages. (Miniature taken from "The Book of Hours according to the Use of Rome," executed in Italy at the end of the fourteenth cent. MS. in the Bibliothèque Nationale, Paris. Photo Berthaud.)*

and eternal, which the Church has recognised and consecrated in her ceremonial. To stretch out the hands over a person or an object means sometimes the choice of one elected to a certain mission; sometimes the grace communicated; sometimes the benediction of Heaven called down on a creature. Here the Church has consecrated above all others the sign of the Cross; a sign solely and essentially Christian, and a kind of *résumé* of the whole Faith, for it reminds us of the Cross of our redemption, and unites in one doxology the Father, Son, and Holy Ghost.

Every gesture in use in Christian worship we find in the Mass, which has preserved for us the most archaic rites, such as would otherwise have fallen into disuse. We will

only say here what is necessary upon a subject which should in reality have been treated far more thoroughly.

The priest stands throughout the Mass, except for the genuflexions, inclinations, and prostrations indicated by the ceremonial. Prayer made while standing was for long the custom in Christian antiquity; it is also the custom during the reading of the Gospel. In the East this attitude is still retained. With us the Deacon stands to receive Holy Communion in the Pope's Mass. It is an attitude of respect, and even of adoration. The Protestants of the sixteenth century concluded from this that the first Christians did not believe in the Real Presence because they stood to receive Holy Communion. They were ignorant of the fact that this attitude was, among the Jews, the ordinary one for prayer. Moreover, the early Christians did kneel down at certain times, as the ancient *formulæ* make clear: *Bend the knees: humble your heads before God*; words which are still repeated by the Deacon on certain days.

Prayer with the arms held out cross-wise, much used formerly, as is proved by numerous frescoes in the catacombs representing *Oranti* in this attitude, is to-day scarcely used at all—at least officially—except in Mass, where the priest assumes this posture during the prayers, the Preface, and the Canon.

The laying on of hands, which is no longer used in the Mass except at the prayer *Hanc igitur oblationem*, was formerly more frequent. We may believe that when Christ at the Last Supper blessed the

bread He did it by laying His hands upon it ; the term *to bless* being often synonymous, in ancient documents, with that of *laying on of hands*.

Instead of this, the priest to-day multiplies signs of the Cross upon the bread and wine, even after the Consecration. This custom has excited much controversy, since it is evident that the sign of the Cross after the consecration does not mean an ordinary blessing, for what grace could henceforth be conferred on the bread and wine which has become the Body and Blood of Christ? For this reason even well-intentioned people have criticised this custom. This is because they did not thoroughly understand the meaning of the liturgical gestures. These, particularly the sign of the Cross, have not always the value of a blessing : the priest often only figures or describes an action, or emphasises a word with a gesture. We shall do well to remember the words of the Prayer of Consecration : “ Our Lord Jesus Christ, Who the day before He suffered took bread into His holy and venerable hands, and with His eyes lifted up to Heaven unto Thee, God, His Almighty Father, giving thanks to Thee He blessed, ” etc. Here the priest reproduces all the actions described in these words : he takes the bread into his hands ; raises his eyes towards Heaven ; blesses the bread, and then performs the same actions with the Chalice, in exact imitation of those of Our Lord. The manifold signs of the Cross at the *Per Ipsum, et cum Ipso, et in Ipso* are not blessings given to the Body of Christ, but are made to remind

us of the mystery of the Cross and that of the Trinity in the most solemn of all doxologies. The three signs of the Cross at the *Pax Domini* mean that this Peace is of the Father, the Son, and the Holy Ghost.

The act of elevation, which consists in showing to the people the consecrated Bread and Wine ; the genuflexions of the priest, and the ceremonies which surround the Consecration in solemn Masses are intended to emphasise, against certain theories, the force and meaning of the words which operate the Mystery of Transubstantiation.

The action of the breaking of the Host, preserved in the Mass, reminds us in a very brief rite of the Mass when the Pope used to send fragments of the Consecrated Host to the priests in the different parishes of Rome, as a sign of communion and of unity in the Sacrifice.

The Kiss of Peace is also one of those actions of the primitive assemblies which the Mass has pre-



AN ORANTE. — A Christian with outstretched arms and eyes raised to Heaven in the attitude of prayer, such as Tertullian describes in the third century. (After Wilpert : “ Paintings from the Roman Catacombs. ”)

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served for us. The Epistle is read on the right of the altar; the Gospel on the left as in the time when each of these readings took place in an *ambone*, or pulpit; the first on the right, the second on the left, as we have already remarked.

The custom of facing eastwards for prayer has been retained under certain circumstances for the reason that the sun rises in the East, and that Christ the supernatural Light came to us thence. We find thus in the Mass all these old rites whose symbolism is as profound as their teaching is lofty.

The priest, in saying Mass, puts on vestments of archaic form which are nothing less than the garments used in Rome from about the fourth to the sixth centuries. They were adopted by the Church, and she has kept them in spite of all the changes that since

then have been made in masculine attire. The priest takes first the white amice, which he places on his head and round his neck; for the Latin word *amictus* means a scarf. The alb (*alba*, a white linen vestment) is a long garment which falls to the feet, and is girt round the waist by the girdle. This, it is believed, was the garment worn by Romans under

the tunic. The surplice and the rochet which appear to be derived from the alb are worn for other ceremonies, such as Vespers, Benediction, &c. The stole (*stola*), another scarf, is probably nothing but the *orarium*, which was worn round the neck. The manipule (*manipulus*, meaning "sheaf") was originally a handkerchief worn on the left arm. The chasuble (*casula*, literally "little house"), which is the chief Mass-vestment, was the mantle with which a high-class Roman enveloped his body. Little by little its size has been reduced until to-day (in France) it has arrived at the ungraceful shape called *violin*. The ancient shape has however been almost everywhere revived; it is more imposing, and indeed more normal.

The Deacon wears the tunic, which in shape closely resembles at present the dalmatic. During Advent and Lent both Deacon and sub-Deacon wear the chasuble, a survival of an ancient custom. The Deacon has moreover the privilege of wearing the stole, and the sub-Deacon the manipule.

The cope (*Capa*, (?) *Capuf*), which is not used for Mass, is perhaps merely another form of the primitive chasuble.



In a church of the richest Gothic style a priest says Mass, repeating the prayers of the Canon. The choir of Religious sings the Sanctus. (From the "Très Riches Heures" of the Duke de Berry, Condé Museum, Chantilly. (Photo Giraudon.)



MIRACLE OF OUR LADY.— *Miracle of a monk named Arisel who served the Virgin Mary most devoutly.* (Miniature taken from the "Miracles de Notre-Dame". MS. in the Bibliothèque Nationale, Paris. Photo Berthaud.)

The shape of all these vestments, as well as all the other rites and *formulæ* of the Mass thus carry us back to their Latin origin; reminding us of that Roman dress which among barbarous nations represented ancient civilisation in all its nobility and dignity.

The Church has moreover given them a mystical meaning. The amice upon the head and round the throat is the helmet of the spiritual armour. The white alb is a symbol of innocence and purity; the girdle a sign of strength and of mortification. The maniple, according to its etymology, is the sheaf of good works; the stole, a vestment of immortality; while the chasuble reminds us of the yoke of Christ, which is sweet and light.

The colour of the maniple, stole and chasuble is white for the great Feasts of Our Lord, Christmas, Easter, Ascension, etc. and also for Confessors, Virgins, Holy Women,

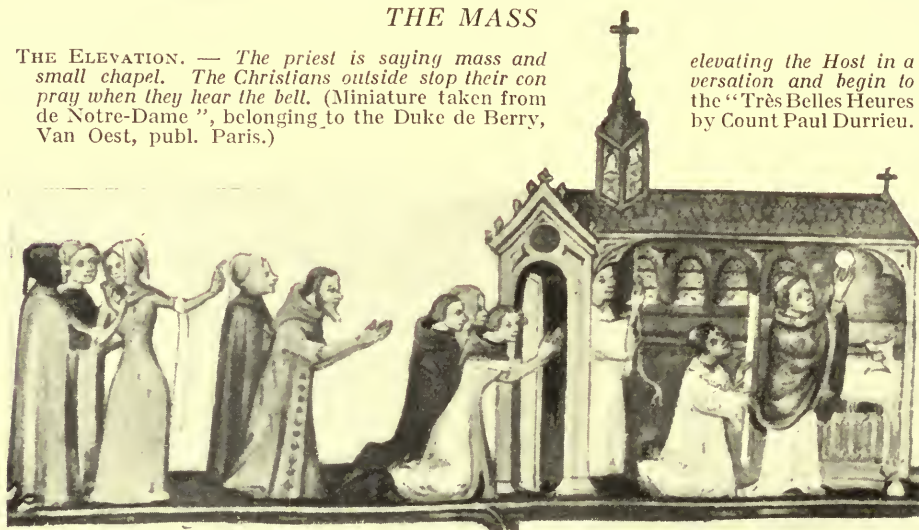
as well as for all the Feasts of Our Lady. Violet signifies penitence; this colour is used in Advent, Septuagesima, Lent, on all Vigils, at Rogation-tide, and on all days of fasting and penitence. Black is reserved for funerals, for Masses for the dead, and for Good Friday, because of the death of Our Lord. Red, the colour of fire, is for the Holy Ghost, the Flame, at Pentecost and during its Octave. Being also the colour of blood, red is used for the Feasts of Martyrs, and for certain Votive Masses of the Passion. Green is the ordinary colour for Sundays and Ferials.

Supplementary details will be found in a rather old-fashioned book by Mgr. Barbier de Montault: *Le Costume et les Usages Ecclésiastiques* (2 vols, 8vo. Paris, undated.); and in the works already mentioned by Mgr. Duchesne, Mgr. Battifol, and in the *Dictionnaire de l'Archéologie Chrétienne et de Liturgie*, etc.

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THE ELEVATION. — *The priest is saying mass and small chapel. The Christians outside stop their con pray when they hear the bell. (Miniature taken from de Notre-Dame", belonging to the Duke de Berry, Van Oest, publ. Paris.)*

elevating the Host in a versation and begin to the "Très Belles Heures by Count Paul Durrieu.



III

STIPENDS FOR MASSES

It has been said how in ancient days the faithful had the custom of bringing for the Offertory the bread and wine which were to be consecrated for the Communion, as well as other provisions, which were blessed towards the end of the Canon. These gifts were both in money and in kind, useful for the necessities of worship, for the maintenance of the poor, the orphans, the sick, virgins, widows, and members of the clergy. It had been the custom in Old Testament days, and even in many of the ancient religions that he who offered the sacrifice himself brought the elements of it, whether animals, wheat, barley, or other provisions; and that a part of this should be reserved for the upkeep of the temple and for the priests.

The *Secret* Prayer, sometimes

called the *Prayer over the Offerings*; the reading at this moment of the Diptychs, or lists which bore the names of those who offered, or of the dead for whom was offered the Sacrifice; the custom which yet exists in certain liturgies in Masses of Ordination, of the Benediction of an Abbot and in some other circumstances, in which the Ordinand offers to the Bishop a wax candle, as well as bread and wine, all remind us of this ancient custom.

This remote origin of stipends explains and justifies a practice which has sometimes been most unjustly condemned, and as to which the faithful of to-day are not sufficiently informed. Theologians themselves are not always in agreement as to the nature of this transaction between priest and people. Is it a contract of sale—

APPENDIX AND NOTES

an alms—a fair retribution—a fee? Few are the problems which have been more widely discussed by moralists and jurists.

We have the satisfaction of seeing Père de la Taille, in the work already mentioned, bring back this discussion to the liturgical and historical standpoint, from which the solution appears to us more easily perceived. The stipend for Mass does seem to be derived from ancient custom. It is an offering made by the faithful of the matter of the Sacrifice, which assures to him—certainly not the monopoly of the fruits of that Mass, which is offered in the name of the Church and for the whole Church—but a special blessing from God, and a notable part in its spiritual benefits.

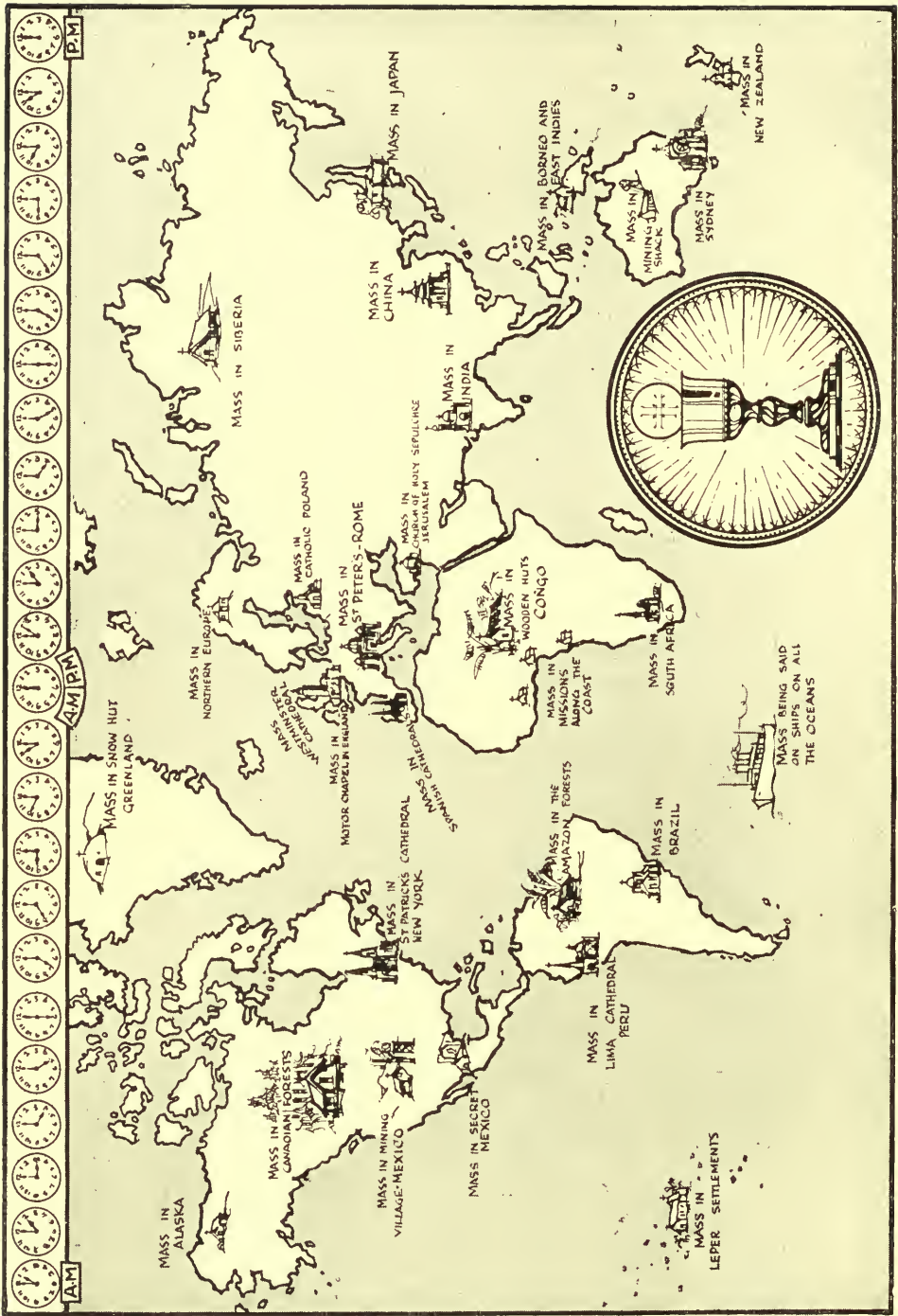
The question of the payment of the clergy, which is attached to

this, was from the beginning debated with much liveliness; and St. Paul often comes back to it in his Epistles. The missionary absorbed in his ministry and its functions, cannot devote himself either to commerce, or to the exercise of a trade or art which would furnish him with the means of existence. How is he to live? It is but just that the faithful who demand his ministry should provide for his wants. Hence the axiom: *The priest lives by the altar*, which sums up in a rather clumsy and vulgar saying a principle of elementary justice. It is under this form of oblation at Mass that the faithful in the earliest times—and even today in many countries—made their contribution to public worship. Therefore the name which is best fitted to this stipend is that of Offering.¹

¹ Cf. the article in *La Vie et les Arts liturgiques*, 1923-1924, p. 231.

— The photographs illustrating Chapter III were taken at the Petit Séminaire Saint-Martin de Fontgombault (in the Diocese of Bourges) which has been installed since 1919 in the Abbey of Fontgombault, established in 1096 by the Benedictines.

THE END



This chart conveys in a graphic manner the universality of the Mass which is celebrated unceasingly from dawn to dawn.
 (Reprinted by permission from "The Catholic Home Annual, 1930")



BIBLIOGRAPHICAL NOTE

It is not practical to give here a full list of the numerous works written or edited by the Right Rev. Fernand Cabrol, O. S. B., Abbot of St. Michael's Abbey, Farnborough, and, in any case, many of His Lordship's contributions to liturgical study are to be found only in the publications of learned societies or in the pages of specialised periodicals.

It is, however, opportune to refer in this work on the Holy Mass to the popular editions of the Missal prepared by Abbot Cabrol with the express purpose of encouraging the still wider use of liturgical prayer among the laity, for these editions have played a prominent part in the great Liturgical Revival of the present day.

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